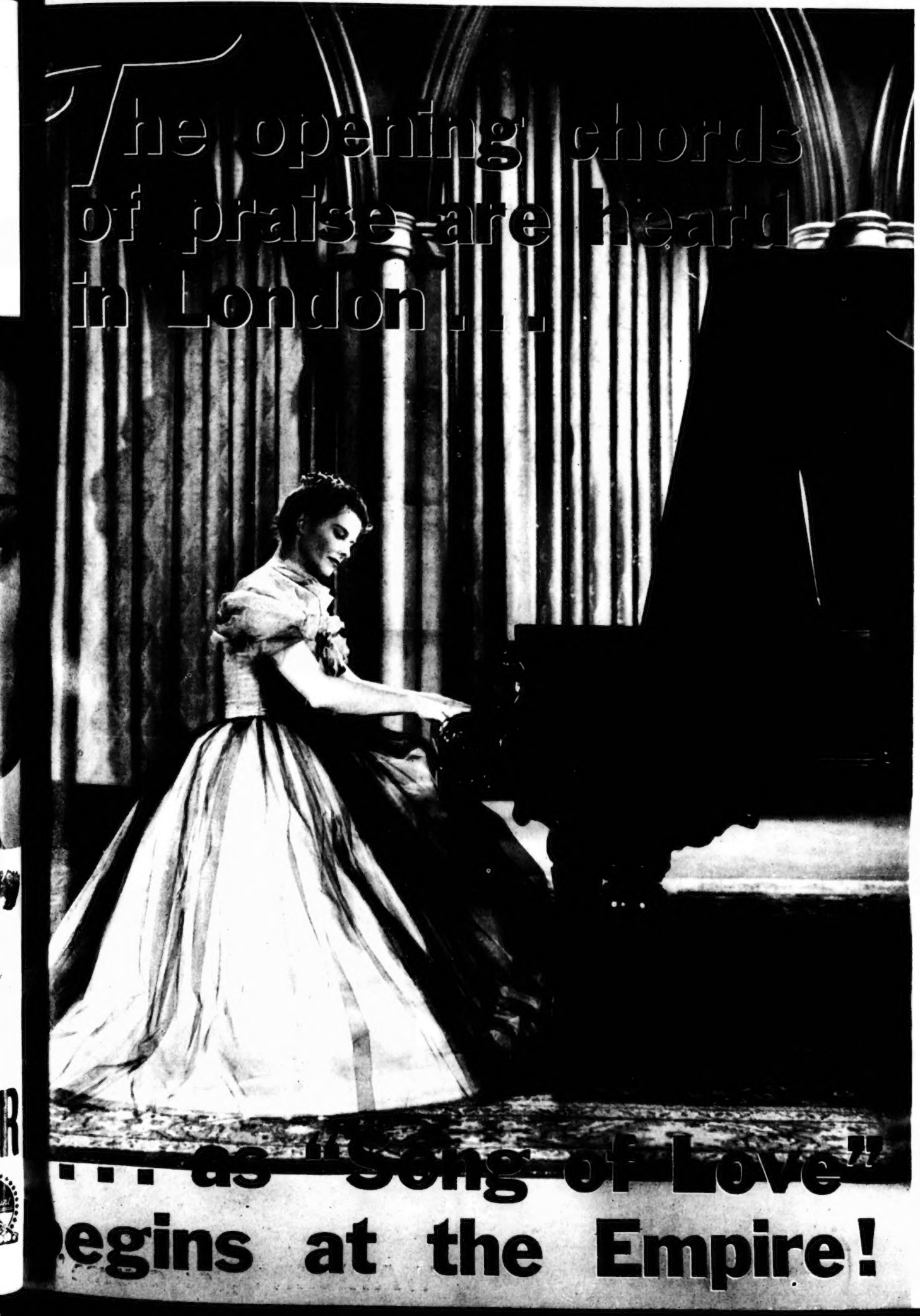
Kine WEEKLY

**Quota: New Moves**

—*See Page 3*


# The opening chords of praise are heard in London . . .



# . . . as "Song of Love" begins at the Empire!

## ACROSS THE ATLANTIC THE ENTHUSIASM SWELLS TO A CRESCENDO!

"SONG OF LOVE is something every music-lover has long dreamed about—hoped that some day it might happen on the screen. It is a gorgeous reflection of musical highlights by Robert Schumann, Johannes Brahms and Franz Liszt. How either Katharine Hepburn or producer-director Clarence Brown can miss Academy Awards for their achievement in this excellent production is a big question mark."
—HOLLYWOOD REVIEW

"Should pile up extra-heavy grosses. Top performances in a picture full of them are Miss Hepburn's and Robert Walker's. Clarence Brown's skill is stamped all over the film." —DAILY VARIETY

"Hepburn and Paul Henreid click solidly in convincing human story. Looks headed for big money."—FILM DAILY

"A supreme achievement of sustained story. There is not a false note throughout the entire production. Magnificent entertainment."
—SHOWMEN'S TRADE REVIEW

# STRAIGHT FROM THE FRONT PAGE ON TO THE SCREEN

DAILY EXPRESS

SATURDAY AUGUST 23 1947

Weather: Fine, warm

One Penny

Lighting-up: 9.9 pm to 4.58 am

No. 14,727

LESS-MEAT PLAN FOR CAFES

PIT LEADERS GIVE WORK PLEDGE

LOAN TALKS END IN PUZZLE

REFUGEES TAKEN TO GERMANY

COU... PL... ...ONS FOR ...2 A WEEK

Cat... wi...

...ERS TURN ...N LONGER ...URS PLAN

...rejected

U.S. ARMY SUPPLIES ...WAY ...ECE

WASHINGTON, Fri... Fifty thousand tons of urgent military supplies are on the way from America to Greece.

They are the first shipments under the so-called Truman doctrine to help Greece fight off ... menace.

The State Department said 12 ships sailed before the ... month laden with ... and other supplies, and left last week. ... shipments are worth ...

Stay-on Jews sail for Germany

From F. J. TUCKFIELD

PORT DE BOUC (Marseilles), Friday.—The three British ... transports, ... 1,400 stay-put J... aboard, ... tonight for ... burg with an escort of three ...

...u can't take ...t with you

A woman had her £300 watch ...ed and another had to ...render a diamond ring at ...lakeross men last night when ...stoms men carried out the ...ew order to stop travellers ...taking out valuables except on ...export licence.

All the valuables seized will be ...ent to the British addresses of ...the owners.

...-or can you?

Money carried by travellers to and from Britain will be checked from October 6 by Customs men instead of by the Immigration Department.

It will mean a more rigorous search of people leaving and entering the country, and more prosecutions.

Soviet rules out Petkov protest

SOFIA, Friday.—Lieut.-General Chernopov, Russian acting-Chairman of the Bulgarian Control Commission, has told the British and U.S. representatives that they have no right to object to the death sentence passed on Nikolai Petkov, Bulgarian opposition leader, because it is a "domestic affair."—B.U.P.

LIGHTING RATIO... ...OR THE HOME...

Express Staff Reporter

IN a room with a temperature ... degrees, the Government's fuel chiefs yesterday outlined their plans to save electricity in the ... winter. And they have decided that there will be ... compulsory rationing in homes; industry must ... all cuts.

This, said Sir ... of the Power, Deputy ... of the Fuel Ministry, ... minimum load of ... to be cut by one-... staggering ... hours of 6 a.m. ... 4.30 p.m.

Staggering ... however, may not ... enough ... and load-shedding will then take place to ... plans. Each factory will know the ... day on which it is liable to have ... cuts.

THE PENALTY: Factories which ... longer hours will find ... supplies cut.

THE FUTURE: Power stations ... be due ... cuts will be ... operating plans. ... Britain has ...

Ruhr talks: U.S. 'happy'

WASHINGTON, Friday.—... State Department said today it ... confident of early agreement ... Ruhr mine management ... Anglo-U.S. talks in Washington.

4.30... LATE...

FIRE D... MAC... HOSP...

Fire broke out ... Hospital, S.E., early ... occupational therapy ... patients to temporary ... Fire quickly put out.

DENMARK BUY MORE

COPENHAGEN, ... reports today that ... asked Britain to ... ment than the Br... agreed. Meat stocks ... falling rapidly here. —A.P.

CENtral

Park and Ocean ... thry would not ... Germany unless ...

Young Jew... British ... ...s asks ... the chance to ... Bour... ...Jewish ...

The trag... call at G... ...me ... Hamburg ...

Camp...

TATTOOED MAN IS CHASED PAST 'FUGITIVE' POSTER—AND CAUGHT

## 'Roll sleeves up' said police

A MAN who spent last night in Gray's Inn-road Police Station—he is believed to be "the wanted Mr. C."—was caught yesterday near King's Cross after a street chase and a flying Rugby tackle.

The Daily Express picture above reconstructs the chase.

Detectives at the police station said to the captured man: "Roll up your sleeves!" His arms were tattooed . . .

The chase began after Mr. Terry Baldwin, 39, caretaker of the Argyle School, near King's Cross, and Mr. R. E. Moody, 35, clerk of works, London County Council maintenance staff, found a man asleep, under a blanket, in the school.

The man ran out into Tonbridge-street and round the corner into Euston-road, where he nearly crashed into a large cinema poster—"They Made Me a Fugitive."

Outside a teashop Moody brought him down with a Rugby tackle and Baldwin sat on him. Police arrived, locked the man in a police telephone box. From there he was taken off, in a car, by detectives.

MORRIS... CALL... CABIN... AG...

Express P...

MR. HERBERT MO... Minister, warned ... Ministers last ... of the Cabin... London for a full meeting ... winter months ... how Britain will face the ... without borrowed dollars. ... meeting will decide ...

'HEAVY' RATIONS

Emergency schemes worked out in Whitehall during the past few days and now awaiting Cabinet decision provide for—

...food cuts and the ...differential ...

...Then ...

...Boucour walks out ...of peace concert ...

...Colonies d...

...Post ...

...£1,0...

...PARIS. ...

...served nearly ... ...served black ... ...Clermont-Ferrand. ...

...They made me a FUGITIVE

THE BIGGEST BOX-OFFICE NEWS IN BRITAIN TODAY

WARNER'S, of course!

The Latest and Greatest
20TH CENTURY-FOX
RE-ISSUE
"THE BLACK SWAN"
(In Technicolor)
Starring Tyrone Power
and Maureen O'Hara

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,106. Thursday, September 11, 1947. Vol. 367.

Floods Aggravate Punjab Troubles
See BRITISH MOVIETONE NEWS

# Quota Act White Paper Waits Outcome of Board of Trade Talks with U.S.

## C.E.A. TO DEFINE ITS FINAL POLICY NEXT MONTH

## Party Clash in the Debate?

**AS far as officialdom is concerned, the Dalton duty is in the record and a thing of the past, unless some new development occurs; the latest film item to be given attention is the shaping of the long-awaited new Films Act.**

**The Act is expected to have a full-dress debate during the next session, when Members return from recess.**

**A White Paper, writes a "Kine." reporter, is in a final draft stage, but its publication depends on the outcome of high-level talks between the Board of Trade and the U.S. Government on the quota pact in the Geneva "world trade charter."**

A Films Division official of the B. of T. told the KINE. this week: "It all depends which way the cat jumps."

But Board executives are anxious to place the White Paper in the hands of M.P.s before the opening of Parliament, if possible. The Paper will form the basis of debate before the 1948 Films Act appears in its final form.

It is not expected that the Act will cause a party split, but there is likely to be a sharp clash of opinion between the left wing of the Labour Party, where publicists have been outspoken in favour of some Government intervention in the industry, and more moderate elements.

It seems likely, too, that the Conservative opposition would wholly oppose any move to push the more advanced quota proposals, like those of the Film Industry's Employee's Council or some of the documentary people (writes the KINE. political correspondent).

The C.E.A. met on Tuesday afternoon and discussed what fresh attitude it is to take in its campaign to keep renters' quota in and exhibitors' quota reduced in the new Act.

The KINE. understands that the General Purposes Committee decided to defer consideration of the quota campaign for another month.

### Union Proposals

The Trade Union Council has come out on the side of the film union proposals, and union men were expecting this week, following the success of the A.C.T. resolution at Southport, that the T.U.C. executive would lose little time in putting its case for films to Sir Stafford Cripps, President of the Board of Trade. This case will be shaped on the Film Industry Employees' Council document to the B. of T., which called for the abolition of renters' quota and a high quota rate for large circuit kinemas.

When the full-dress debate starts, a central figure will be Tom O'Brien, Socialist M.P. and general secretary of N.A.T.K.E. Both his union and the F.I.E.C are looking to him to support their proposals

### *Sydney Box Writes for the "Kine."*

**BRITISH films take too long to make. Our production schedules average 70 shooting days against Hollywood's 40. Sydney Box, executive producer of the Gainsborough Studios, who has just returned from Hollywood, comments on the whole production problem in this week's KINE.**

**Too many tea-breaks and too measurely a tempo, says Box, are proving a serious handicap.**

**Read his important article on page 6.**

## *ISAACS' REPLY TO N.A.T.K.E. ON LABOUR DIRECTION*

GEORGE ISAACS, Minister of Labour, has replied answering the N.A.T.K.E. recent request to send a deputation to discuss the position of kinema employees under the new proposals for the control of employment.

In a letter to Tom O'Brien, M.P., general secretary of N.A.T.K.E., Mr. Isaacs pointed out that employment in a managerial, professional or executive capacity would be excepted from existing controls and would not be included in the proposed new Order.

People outside these categories —the Minister was presumably referring to grades like ushers and usherettes—would not be excluded from the provisions of the new Order.

Tom O'Brien stated that he considers the reply as "generally most satisfactory."

"The Minister's letter seems to make it quite clear that the ordinary worker in the Industry will not be interfered with and the existing machinery whereby the trade union acts, as it were, as employment agency, will continue," O'Brien said to the KINE.

## Managers' Talks Deadlock

Talks between the Society of Cinema Managers and the Cinema Managers' Association have reached a deadlock, the KINE. understands.

This week Harry Brett, leader of the Association, refused to tell Sam Butchart, Society general secretary, how many fully paid-up members there are in the C.M.A.

Brett told the KINE.: "Since Butchart's letter I have called another meeting for September 28. I refuse to answer Butchart until we have a ruling from the Trade Union Congress. We want full union recognition."

### France Wants Tax Ease

The French ban on importation of British films is still not settled. This week, writes a KINE. reporter, it became obvious that the whole position is linked with a French plea that the Dalton duty be eased to allow for dubbing facilities of French releases in this country.

## DALTON TO TALK FILM DUTY WITH SNYDER

### C.E.A. Deputation to See Cripps

**According to the "Kine.'s" political correspondent, the film duty will be discussed during the talks between Hugh Dalton, Chancellor of the Exchequer, and John W. Snyder, Secretary of the U.S. Treasury, who arrived in Britain on Monday.**

THE chief decision at this Wednesday's meeting of the General Council of the C.E.A. is likely to be an urgent request to the Board of Trade to receive a deputation on the film tax to include the Association officers, Sir Philip Warter and Mr. Arthur Rank.

The tax was once again expected to be the top item in the agenda of the exhibitors' meeting.

The object of the deputation would be to urge the case for an alternative to the present 75 per cent. tax, which would be acceptable to the Treasury and which would restore the flow of films.

If such a meeting is held, it is suggested in Wardour Street, the C.E.A. would be in an ideal situation to act as intermediary between the Treasury and the American interests.

The Association could be used for finding a modified formula which would be accepted by both sides.

From New York it was suggested over the week-end that a number of Motion Picture Association of America spokesmen would come to London during the next two months to discuss the tax with Treasury officials.

## *A.C.T. WANTS JOINT TALKS ON CRISIS*

Technicians are trying to force the hand of the British Film Producers' Association to hold urgent joint talks to solve he crisis battle for more films. This week the A.C.T. general council instructed the Film Industry Employees' Council to press for the first meeting of the Central Joint Production Committee, agreed in principle some months ago by the producers.

A.C.T. has expressed its dismay that no reply has come from the four-week old plea to the producers for joint talks on the crisis.

General secretary George Elvin told the KINE. this week: "The whole position of the industry is most critical. We support the Dalton tax because we believe that it was a necessary move. But we, as a studio union, realise that it is vital that we make more pictures, and A.C.T. cannot set out to do this without having talks with the employers."

Some time ago, writes a KINE. reporter, the union indicated that it may be prepared—given certain definite co-operation from producers—to work a six-day week for the crisis spell.

A detailed statement by Sir Henry French, director-general of the B.F.P.A., in an interview with a KINE. reporter appears on p. 11.

# KINEMATOGRAPH WEEKLY

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# STEPPING UP PRODUCTION

THE British Film Producers' Association has shown a very dispassionate approach to the recent spectacular events in the film business.

Its policy has been a temperate one, and it seems obvious that it has been determined to do nothing to embarrass the Government in that overall international economic position which is at once so critical and so complicated, and in which, we have to realise, films are only a small part.

Indeed, the cool-headed B.F.P.A. attitude to the new film tax has resulted in quite a lot of sharp criticism in some other sections of the film trade, where it is suggested that the Association, by its very temperateness, has failed to tackle the problem with the blunt and uncompromising urgency shown, for example, by the C.E.A. Time alone will show whether careful word-picking is the best policy.

Meanwhile, it seems that most responsible producers are well satisfied with the Association's official decision that its members should concentrate on quality and that the question of stepping up British production should be left to the individual companies.

Let us make no mistake that there is a most urgent need for that production to be stepped up. And this is an excellent time for us to start putting our studio house in order. For, undeniably, the tempo of British production is not gathering the requisite momentum.

Production schedules drag out and costs soar. It is known, for instance, that the Rank Organisation is making most strenuous efforts to combat rising costs while not sacrificing quality, but it does seem that the time must come for some overall study of the whole situation by the producers as a body.

Equally, it seems that this is a subject where A.C.T., a union which has been treated with great liberality of late, should show the utmost willingness to co-operate.

Sydney Box, returning from America, writes an important article in the KINE. this week. In it he points out that the whole tempo of American production is faster than ours, and he implies that the tea breaks and the leisurely approach to work are seriously undermining our competitive position.

This is a direct challenge to everyone concerned with production. It is a problem which should be earnestly looked into by all concerned.

A LULL. No doubt before another storm.

There are rumours of high-level visits from America to discuss the tax position with the Treasury, but the position is not as simple as it sounds, and I rather think that the trip is news in Whitehall, although it is obvious that Eric Johnston will be back here sooner or later.

Meanwhile, we can take it for granted that Hugh Dalton will find himself discussing film matters in the important economic talks now going on in London.

BUT of hard news on the film tax there is precious little. Precious little, indeed.

The chief focal point of interest is in the C.E.A. General Council meeting in London this week.

Writing before the event, I have it on good authority that the exhibitors will probably seek an urgent audience of Sir Stafford Cripps, who is everywhere realised to be the dominant man behind the Government's uncompromising move.

The exhibitors have a first-class case to put to Sir Stafford, and first-class men, headed by Walter Fuller, to put it.

WILL it get them anywhere? It is a matter of great urgency that it does, but there is no doubt a hard core in Whitehall which has accepted the tax as a fact and now regards it as old news.

The position, as far as I can see it, is that the Americans have now had time to digest the disagreeable dish that was handed to them, have recovered from the shock, and, being intelligent men, realise full well the plight that this country is in. I find a tendency to sympathy on their part.

Obviously, they realise that we cannot go on draining ourselves of our resources in either this or any other industry, and I feel I am right in saying that some partial freezing arrangement that would stop the rot would be acceptable to them.

THE inside gossip is that Eric Johnston, when he was here last, was prepared to accept the principle of a 30 per cent. freezing and that he repeated this to Sir Wilfrid Eady in Washington.

More than that he was apparently not prepared to go, and the percentage was not acceptable to the British interests.

I have a feeling that the situation may eventually be resolved by a substantial freezing, and perhaps some sort of tax. It may even turn out to be not unlike Sir Sidney Clift's proposals, which my New York correspondent assures me have had a thin reception in the United States.

ALL this, though, can be no more than guesswork.

The Trade is still in the sad position of a man eating his last meal or two before the cupboard goes finally empty.

VERY soon Trade interest will focus most sharply on the West End, for it will be in the prerelease theatres that the famine will first show itself.

It is noticeable that at least one company is planning a spectacular reissue or two, and things will be critical indeed if the situation does not resolve itself before December.

Circuit men are anxious to talk only off the record on such a subject, but my general impression is that available material cannot hope to last beyond Christmas.

TOM O'BRIEN was on the 'phone yesterday, well satisfied at the reply he has received from Mr. Isaacs, the Minister of Labour, about the question of exempting kinema employees from the provisions of the new regulations directing employment.

The Minister's letter is tough reading, being written in that all too familiar officialese which nearly requires translating. But our Tom, who is no slouch at deciphering prolixity, tells me that it seems to him that the effect of the letter will be to leave kine employees largely alone.

That is what we all want.

DAVID COPLAN is playing an increasingly important part in the affairs of Wardour Street.

Now that Arthur Kelly is over here and now that United Artists is openly investigating the creation of a fourth circuit and is also flirting seriously with British production, Coplan's position is a key one.

He implied to me this week that U.A. is not yet convinced that these exceptional times are the right ones for lining up a fourth circuit, but that if the decision eventually favours such a move, the company is well placed to implement its plans.

THERE is a rumour kicking around that the Society of Cinema Managers is proposing to restore Harry Kerr as its public relations officer.

Kerr, who manages the Odeon, Balham, did this job in an honorary capacity when the Society started, and did it well. Later Sam Butchart took the post over with his general secretarial duties.

Personally, I hope Kerr takes it on again. They tell me that Butchart does a very fine office job for the Society. He is not a man with any experience of public relations and the S.C.M. can be improved on this side.

FROM Glasgow I hear that Sir Alex. King, the uncrowned king of Scotland, is off to the States very soon with his family. They plan to stay something like six weeks, will go through to Hollywood and will meet most of the film folk there.

As Sir Alex. is almost certainly the most popular exhibitor in Great Britain with the Americans, it is a foregone conclusion he will have a rip-roaring time.

You may depend upon it, too, that there will be interludes of really serious discussion on the present critical international film position.

TWENTY-SEVEN producers and directors who worked for Del Giudice during the palmy days of Two Cities, threw a dinner in his honour at Grosvenor House last Friday, when Sir Laurence Olivier presented him with a cigar box inscribed by an international array of film talent.

A silver cigarette box was also given by the 72 technicians who formed the nucleus of the company's technical staff.

It was an honour which Del deeply appreciated, and one which no one can deny he thoroughly deserved.

HE is a remarkable man. He is one of those people with a great talent for getting the best talent out of others, and while he has made his mistakes and while he has been criticised, it is a fact that it was his dynamic which gave Britain a number of pictures of which the entire industry may well be proud.

It is hard to say precisely what Del is. He is not so much a producer or director as an entrepreneur.

They tell me, incidentally, that Del, who is a fastidious type, is concerned by his own title. He does not like to be called a producer, for he regards it as his aim in life to take the burden of worry from producers so that they may go ahead and produce in peace.

In future he will be called Administrator.

THERE are quite a number of film men who are convinced that Cripps is more attentive to the Giudice word than any other.

This, Del now assures me, is certainly not so. He does not withhold his admiration for Sir Stafford Cripps, which is unstinting, and I gather the impression that the President of the Board of Trade represents Del's idea of maturity and intellect in statesmanship. Sir Stafford, Del assures me, is perfectly capable of making up his own mind on any subject under the sun. And there the matter rests.

FROM Bill Fooks, of Cardiff, I have received a pleasant invitation to go down to South Wales next week to the lunch which the local branch is throwing in honour of the president and general secretary of the C.E.A.

Unfortunately, as Tuesday lunch-time coincides with a KINE. deadline, it may not be possible for me to get down there.

This will be a profound pity from my point of view, for the South Wales lads are among the most cheerful people in the exhibiting business.

THE film Trade threw a splendid congratulatory luncheon to Mr. and Mrs. Brooke-Wilkinson to celebrate their golden

# SHOTS

wedding anniversary last week. Not for a long time have I seen so many of the industry's veterans at one ceremony.

How pleasant it was, for instance, to see Tom E. Davies in the chair, reviving memories of the old Western Import days, and to see Major Fox, who was one of the earliest engineers to cut a Maltese cross for a projector.

Then there were the brothers Bromhead, pioneers of the modern renting system, F. E. Cash, E. G. Turner, Ernie Blake, and Cecil Hepworth—the last two with 50 years' of kinema memories apiece.

It was an occasion when a good time was indeed had by all.

BARELY a day later I had a call from Louis Dickson, of Edinburgh, who had reluctantly deserted the city during the Festival to attend the London meeting of the C.E.A. Home Office Committee.

Louis is full of good yarns about those far-off days when the film rattled through the projector and curled out down into a waste paper basket.

Few, if any, pioneers have preserved the old documents and catalogues that are to be found in Dickson's collection, and I was not at all surprised to hear that Roger Manvell has made good use of them in his official history of the British kinema that is to be published shortly.

During our talk, Louis was reminding me that 600 ft. of film and a few magic lantern slides made up a 75-minute programme when he was a youngster. The slides were used to cover up the interval while the assistant operator yanked the film out of the basket and rewound it.

LORD WESTWOOD, a man with many wide interests in which the kinema business is only one, will be principal speaker at the inaugural lunch of the Newcastle Cinematurians, which will be held up at Tyneside next Tuesday, a provincial diary date that coincides with the Cardiff affair.

Lord Westwood is a forthright man. He knows what he thinks, and says what he thinks. He recently resigned from the board of a company because the chairman in his annual speech omitted to refer to an internal inquiry into some of the company's business.

Bob Gilbertson, of the Royalty, Gosforth, is secretary. He tells me that a number of exhibitors and renters who are eligible for membership have yet to apply. I hope they will take this hint. Next week's lunch at the County alone should justify the sub.

LET us take this first opportunity of congratulating W. J. Gell on his marriage, which took place last week.

Mrs. Gell was formerly Miss Virginia Rexroat a fair-haired, distinguished-looking lady whom it has been a pleasure to meet.

SOME weeks ago I said in these notes that the position in the documentary-film field was giving rise to considerable concern.

I added that the health of the documentary was important to the commercial industry, as it has done this country enormous good in the international-prestige field.

I can reveal that the criticism of the films side of the Central Office of Information is mounting.

LAST week, writing in a specialised documentary publication, John Grierson, father of the movement, called for a high-level inquiry into the whole situation.

I met Grierson in town as he was passing through on his way to Paris a day or two later, and it was quite obvious that he is well aware of the undercurrents of alarm and criticism.

In abbreviated form, we reprint in to-day's KINE. some trenchant remarks he has made on the subject up in Edinburgh. Grierson, by the way, is coming back to live in London in the New Year.

I WAS not able to get along to the *Sunday Pictorial* Film Garden Party, which attracted some 20,000 star-starved fans at Morden, but a colleague who braved the stampeding crowds tells me that the afternoon was a huge success.

The thing was very well organised, and the *Pictorial* people certainly did the industry proud. They deserve a pat on the back, for the whole thing went off immensely well.

In some ways it went off too well, as one or two of the publicity men realised when they escorted the stars round the sideshows in jeeps.

SOME of the fans actually laid down in the road in front of the vehicles, and there were one or two anxious moments when it seemed that the boys might have difficulty in getting the stars back alive.

Almost everybody who was anybody on the production side of the business seemed to be there, and the public certainly had no complaint, for the stars really did their stuff. My colleague, who sensibly watched the whole thing from the private enclosure, said it had all the appearance of a Roman holiday, with the crowds roaring with delight as they set about their prey.

It was an afternoon which did the British films quite a bit of good.

I WAS interested to see that, in the midst of all the hysteria which has been created in the American film press by the tax, *Showman's Trade Review*, which is one of the most influential of all American Trade papers, has sounded a sobering and realistic note in its editorials on this subject.

It takes the view that the British tax situation may easily be a blessing in disguise, and argues that Hollywood production costs have gone completely out of hand and that the British move will force the American companies to reduce their expenditure.

*Showman's* thinks that intelligent planning can cut the cost and keep the quality. Chick Lewis will have thousands of supporters for his arguments among American exhibitors.

I WAS sorry to hear that Bill Fuller, manager of the Odeon, Richmond, and a dominant personality in the Managers' Society, has had a very nasty accident.

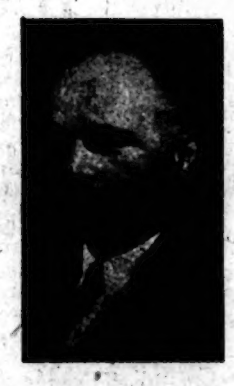
He fell from a cat ladder while inspecting his theatre's roof last week, and was seriously injured. He is now lying flat on his back.

Luckily, he is making a sound recovery, but as you can't lay flat out and write letters at the same time, he has asked me to spare a corner in this column in which to let him thank the many people who have been in touch with him.

LOUIS DICKSON

D. COPLAN

SIR ALEX. KING



TOM O'BRIEN

DEL GIUDICE

# CLOSE-UPS
## by SCREENCOMBER

### *Production Note*

WINKLEHEIM PRODUCTIONS announce that work has started on their big new spectacle, "The Yes-Man's Revenge" or "An Aye for an Aye."

### *Solution*

THE *Daily Express* leader writer, who is an acknowledged expert on everything, from the running of the Government, the tilling of the land, to the most economical method of jellying eels, has been advising the film trade to stop grizzling and get on with the job of stepping up British film production as an antidote to the 75 per cent. tax.

The *Express* does not attempt to tell us how to overcome the difficulty of floor space, but no doubt they left that to that old genius, "Screencomber, The Wiseacre of Long Acre."

Here, then, is the obvious method of surmounting this particular obstacle, and as the Trade always likes a name for its problems or solutions, let's call it "Minaturity." All we need do, to make more floor space, is take up less room, and "Minaturity" takes up less room because everything will in future be done in miniature. Miniature cameras will swing into action using substandard stock and instead of great, hulking 6-ft. leading men, we substitute dwarfs, who take up about a quarter of the space.

The sets can then be built in proportion and the lighting cut down to fit. Producers, instead of occupying half the floor with huge Coronas, will be expected to smoke fag ends, and so on.

Next week we hope to tell the *Express* leader writer an easy method of getting a quart into a pint pot or a pint into an *Express* leader writer.

### *Critics in Revolt*

THE decision to cut public meals to two courses has come as a final crushing blow to the already caviar-starved critics. As a protest they are demanding that two reels should be omitted from all pictures which are followed by a free lunch, obviously overlooking the fact, revealed recently by old "Fiddler" Granger, that the projectionist has probably removed two reels anyhow, so that he can get off early to meet his girl-friend. In the case of flirty projectionists with two girl-friends, four reels would, of course, be omitted.

### *Crackers*

Following the success of John Mills in "October Man," Wart Winkleheim, who is never too proud to follow in anybody else's footsteps, intends to make a sequel called "November Man," and will personally make his first screen appearance in the stellar role as the guy.

While admitting the excellence of the casting, a number of other well-known film executives have been letting off fireworks on the grounds that they were not even given a chance to rocket to fame in the main role.

As I Saw It—By

Sydney Box

**An up-to-the-minute picture on how Hollywood is facing up to the imposition of the film duty is given in this specially contributed article to the "Kine." by Sydney Box, Executive Producer of Gainsborough, on his return from the United States.**

# Hollywood Has Tightened Its Belt—But is Still a Power to be Reckoned With

I HAVE always had a horror of people who stop off in Patagonia for five hours and then come home and write a half-guinea volume on "The Truth About the Patagonia Problem."

I have just spent three weeks in the U.S. and although I met and talked with a great many people and saw everything I was allowed to see in that time, I do not profess to know much more about the international situation in the film industry than anyone who has been watching it carefullv from 6,000 miles away.

The only advantage I had was studying at close quarters, within a few days of the film tax being announced. the initial impact of this news on the top film executives in New York and Hollywood. I met and (naturally) discussed it with such diverse personalities as Spyros and Charlie Skouras, Nate Blumberg, Darryl Zanuck, Leo Spitz, Bill Goetz, Joe Hazen, Lester Cowan and a score of top artists, directors and writers.

## Starring Cripps

To say that the imposition of the tax caused a sensation in Hollywood would be the tamest of understatements. For days (and nights) on end the film colony talked of nothing else. The name of Sir Stafford Cripps—he gets the full credit for the tax in America—was on everyone's lips. Something very near to panic swept round the San Fernando Valley faster than any forest fire.

Then the level-headed executives began planning for the future—and their planning fell into two entirely different categories. One was the obvious political approach—the setting in motion of every sort of pressure group to have the tax removed or varied. The other was a businesslike and extremely clear-sighted approach to the realignment of the production side of the industry so that it could still function at a profit if the tax stayed on.

The first of these two developments was no business of mine—and in any case the cables which have flashed to and fro across the Atlantic have told the story far more completely and explicitly than I could hope to.

## Earning a Living

But the steps taken to clear up the production side of the industry so that it could get into the position of living on its domestic revenue alone, should that become necessary, were of the greatest possible interest to me.

The Hollywood studios, to a far greater extent than the British, have been living in a cloud—cuckoo-land of inflated grosses and extravagant productions. Budgets of $3,000,000 and up have been the rule rather than the exception. The saner elements were already reacting, as we in Britain have reacted, to the spectacle of falling grosses—the drop in America seems to be of almost exactly similar proportions to that here—by calling for economies in every branch of production. But the news from England, if it was true (and it was remarkable to observe how few people could really bring themselves to believe it was anything but a colossal bluff) meant something much more drastic.

## Little Man Suffers

The first economies hit the little man. Many hundreds of workers were laid off while the schedules were realigned. Some staffs were cut by 15-20 per cent. Seasonal lay-offs at the ends of pictures became the rule once more.

The second casualty was the big-budget picture. Films scheduled to cost above three million dollars were either postponed or cancelled. Films scheduled for Technicolor were summarily demoted to black and white. Films scheduled for 60 days and 40 sets suddenly found themselves with a 40-day schedule and only 25 sets.

Then came the attack on the higher-bracket salaries and the cleaning up really began. Stars who had found it impossible to be on the set before ten, or to work after five, were told firmly that they would be expected to pull their weight in future. Directors who had been accustomed to taking their time, and who had become temperamental if they were hurried, were told that temperaments were a thing of the past. Scripts with 200 pages became slimmer overnight. Every departmental head was called in and told to cut corners and cut costs.

## House Put in Order

Whatever the eventual outcome of the tax situation—and that is something on which I am not qualified to hazard an opinion—there is no doubt that Hollywood has started to put her house in order. And there is equally no doubt that when she has done so she will continue to produce pictures just as attractive to audiences as those of the past five years at substantially lower figures. Whether Hollywood can make first-class pictures for 25 per cent. less than her present budgets (which is the minimum saving necessary to offset the complete loss of the British market) is a matter of some doubt.

But she will not fail for want of trying.

We British producers have fallen into the habit of looking on Hollywood rather indulgently as the City of Gilded Nonsense. We had better get out of that way of thinking. When Hollywood producers become serious—and they are deadly serious at the moment—they are a power to be reckoned with.

They will not give up world domination without a struggle, and it behoves the British industry to work a great deal harder because of the tax and not sit back under the impression that it is going to make life easier all round. Because it isn't!

There's no doubt about it—Hollywood production units work much faster than ours.

A schedule of 40 days is about the average for a Hollywood "A" picture.

Our average is nearer 70.

In one studio I saw a British director, who had never brought a picture home in less than 60 days, complete a film in 42, despite the fact that he was shooting in exact continuity, with sets scattered all over the lot.

And it isn't all due to superior equipment, either. One of the reasons is the lack of tea-breaks and other interruptions of shooting—and particularly the flexible luncheon-breaks and finishing times.

Another is the intense application of every man on the floor to the job in hand. And yet another is superior planning and supervision.

Here's a Hollywood example we'd do well to copy.

# *BOX Chatter* on the Topics of the U.S.

LEAVING the tax topic for a moment, here are some random notes I made during my trip.

Can there be any truth in the suggestion that three American companies used "intelligent anticipation" and rushed unfinished, or half-finished, pictures into England a few hours before the tax was announced? Hollywood is full of the story, amply documented with the names of the companies and the pictures.

SADDEST man in Hollywood at the moment is Darryl Zanuck, whose three biggest films, "Forever Amber," "Captain from Castile" and "The Foxes of Harrow" are sitting in the backlog when they could have been over here and showing long before this. The first two alone have seven million dollars locked up in them. Can this be got back out of a world without a British market?

HAPPIEST man in Hollywood is Jean Hersholt.

He's given up acting in pictures, but makes just as much by doing one radio show a month!

Says it's easier work and gives him plenty of time to run the Academy and various Trade charities.

QUEUES early in the morning and late at night for "Black Narcissus" at the Fulton Theatre on Broadway, despite the Legion of Decency's ban on the picture (or perhaps because of it?).

Two bellboys sitting in the best seats in the house to reserve them for Walter Winchell, who had rung up insisting that he must see the picture that day. David Farrar—the Americans pronounce it Fa-RAH to rhyme with Hurrah!—mobbed by bobby-soxers, who think he is the most attractive hunk of man to come out of England this year. . . .

BEST reason I heard given for the general falling off in box-office came from an independent exhibitor in a small town, who said: "As long as the war was on the local mothers used to cash their Army allotment cheques from their G.I. sons and come in here two or three times a week. Now the G.I.s are veterans and there aren't any more allotment cheques, and the mothers come in once a fortnight, bringing their sons with them—*and paying for them!*"

*Continued on page* 23

# Majors Reject Clift Scheme to Freeze Tax and Keep U.S. Profits

## "GOVERNMENT TOOK ACTION IN PANIC"

MAJOR U.S. companies have told the KINE.'s New York correspondent that they oppose the proposals for an amendment of the Dalton duty, made this week by Sir Sidney Clift. Sir Sidney, who has not put out his one-third freeze, one-third tax, one-third earn scheme as part of any C.E.A. plan, leaves for Hollywood on Monday, where he is expected to continue his company-by-company canvassing.

SIR SIDNEY CLIFT

He told the American Press this about the British dollar crisis: "It is tripe to say that the stoppage of U.S. films would help the British Industry. It is my belief that the Government, when it imposed the tax, did so in panic. If the present situation continues, it will be very serious for the kinema proprietors in England and for the entire British Industry."

Sir Sidney said that he had conferred with Arthur Rank before the imposition of the tax.

It would, he said, take Rank ten years to build studio space to meet the demand for films if the U.S. continues to withhold product.

Sir Sidney will sail for Britain on October 18.

### B.F.P.A. was Not Invited to Cripps' Export Plan Talk

Sir Stafford Cripps, President of the Board of Trade, is to make a general policy statement on the national export plan when he speaks to industrial and Press representatives in the Central Hall, Westminster, on Friday.

It is not expected that the film business will be featured in his address. Delegates of films trade unions were invited to attend during the T.U.C. sessions last week. No invitation was sent to the B.F.P.A., which, a Board spokesman said this week, will doubtless be represented by the national employers' federation.

### Specterman Resigns

John Specterman has resigned from General Film Distributors, Limited, as Director of Exploitation, a position he has held since 1938, and his resignation has been accepted with regret.

## FREDRIC MARCH AND WIFE TO FILM HERE

### Lead in Rank's "Christopher Columbus"

RETURNING to London from the United States this week, Sydney Box announced that he had signed Fredric March, last year's Academy Award winner, to play the lead in "Christopher Columbus," which he is producing in Technicolor for the J. Arthur Rank group.

Florence Eldridge (Mrs. Fredric March) will play one of the four women's parts in the film. She and her husband are co-starring in two films for Universal-International. They will come to England next May to work on "Columbus."

Exact copies of the "Santa Maria" and "Pinta," two of Columbus' ships, are being built for the production.

### £500,000 Contract Offer to Mason

Mr. Box also admitted that he had had conversations with James Mason regarding future pictures, and said that he had discussed with him a contract involving a sum of over £500,000.

It was unlikely, however, that any decision would be made on this pending the hearing of Mr. Mason's lawsuit with David Rose.

If this should be decided in Mr. Mason's favour his only contractual commitment would be for two pictures for Sir Alex Korda.

*Washington Says*

## FILM BUSINESS ON UPWARD TREND

U.S. Commerce Department this week said that film business in America was on the upward trend. It supported this claim with the figure that dividend payments from the major companies in July were 4,521,000 dollars, compared with 3,182,000 dollars in the previous July.

*But Hollywood Has*

## CUT SCHEDULE BY SEVENTEEN

Hollywood had 49 films ready for shooting when Dalton announced the 300 per cent. *ad valorem* duty on foreign film imports.

Now, writes the KINE's New York correspondent, the film city has amended its plans. There are 32 features shooting—a cut of 17 subjects.

### Abeles Meets Local Branch Managers

J. Walton Brown, general sales manager of Warners, is introducing Arthur S. Abeles, Jnr., newly appointed executive assistant to Max Milder, to Warner branch managers and other personnel in a series of visits to branches.

Mr. Abeles and Mr. Brown have already visited Cardiff and Birmingham. This week they go to Liverpool and Manchester, returning to London on Friday.

# COPLAN EXPLAINS UNITED ARTISTS RUMOURS

## To Produce and Form Fourth Circuit Here?

UNITED ARTISTS continues to occupy a prominent position in the news cables from America, writes a KINE. reporter.

The latest stories are that the company is negotiating for floor space at the British National studios and is ready to embark on a big production programme here.

Secondly, there are rumours that the fourth circuit in Britain, which U.A. was believed to be forming, is now likely shortly to become a fact.

Meanwhile, Arthur Kelly, vice-president of United Artists, who is in London for talks with David Coplan, the company's managing director in Britain, is known to have seen J. Arthur Rank and John Davis, and discussed the difficulty the company has had in obtaining playing time on the Rank circuits despite its financial link-up with Odeon.

Commenting on the various rumours, this is what David Coplan said to the KINE. on Tuesday:

"It is certainly true that United Artists is seriously considering quality production in Great Britain. The matter has been actively investigated by our own producers.

"There are actual subjects lined up which it is desired to make in British studios, but there is no truth in the story that any deal is being negotiated to acquire space at British National.

"As far as the fourth circuit is concerned, there are two schools of thought. Some people argue that the present unusual conditions mean that the circuit would be an undesirable development. Others consider that the present time is an ideal one to create a fourth group.

"It is common knowledge that U.A. has been investigating the possibility of lining up such a fourth circuit for some months. It is fairly obvious that talks have been taking place.

"It is possible that the company will fairly shortly decide on its final policy, as to whether or not to go ahead. Until then it is quite premature to regard a fourth circuit, with U.A. backing, as being a foregone conclusion."

### Documentary Men Write to Cripps

The Federation of Documentary Film Units has sent letters to the President of the Board of Trade and the Chancellor of the Exchequer offering to do everything in its power to help solve the problems now facing the British film Industry in the light of the new import tax, "while at the same time regretting that so powerful an instrument of international relationship should be in any way curtailed."

They point out that the documentary and shorts branch has a great capacity for producing films of quality for the kinema, which will make a minimum demand on studio space, and suggest a joint consultation with the Government and other sections of the Trade.

## *4,000 SEE BALLET AT STATE, KILBURN*

THE launching of the International Ballet week at the State, Kilburn, the largest theatre in the Gaumont-British circuit, was a very big success, and the first night on Monday was very much an occasion to anyone interested in show business (writes the Showman).

If anything is certain at the box-office it is that the State will be reporting a House Full throughout the week.

Many leading film men turned up on Monday to see the opening performance of the ballet which opened with Swan Lake. It was not the first occasion that ballet had topped the bill at a kinema, of course. In recent years the Davis people at Croydon had made a great success of unusual programmes of this sort.

But the State is the biggest kinema in England and ballet to a 4,000-seater was a film event. Among the audience were old Hyams executives like Ken Nyman, who created the theatre originally, before it went to Gaumont-British.

The whole evening was a big success, and reflected the greatest credit on Leslie Posner and his henchmen. There should be a special word to manager John Read, whose staff had suddenly to turn from the technique of continuous performance to one show nightly. The transition was a smooth one.

## "KINE." CRICKET CUP FINAL

### Next Sunday's Game

**ALL members of the Trade are invited to the "Kine." Cricket Cup Final game between Denham Studios and Western Electric next Sunday, September 14, starting at 11.30 on Pinewood's Iver Heath ground.**

### HOW TO GET THERE

**From Uxbridge Station by Windsor or Pinewood bus No. 457 to Five Points, Crooked Billet.**

**Teas will be available.**

*What [illegible] do — if you*

GENERAL F

*if you could re-live a year of your life?*

GENERAL FILM DISTRIBUTORS PRESENT
AN EAGLE-LION HOLLYWOOD STUDIOS PRODUCTION

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# "Repeat Performance"

VIRGINIA FIELD • TOM CONWAY
BENAY VENUTA • NATALIE SCHAFER

Screenplay by Walter Bullock Based on a novel by William O'Farrell

Produced by AUBREY SCHENCK • Directed by ALFRED WERKER

IN CHARGE OF PRODUCTION

F I L M D I S T R I B U T O R S

GFD

# Johnston Presses for Audience With the Prime Minister

## U.S. INDEPENDENTS SLASH BUDGETS

*From WILLIAM H. MOORING, "Kine." West Coast Correspondent*

DONALD NELSON, head of the Society of Independent Film Producers, will accompany Eric Johnston, of the Motion Picture Association, when he comes to London in the fairly near future for further talks with Mr. Attlee and Mr. Dalton. I understand that Johnston has repeatedly requested, through Sir Wilfrid Eady, both personally and over transatlantic 'phone, that he be again heard by the Premier and leading Cabinet Ministers on the subject of a compromise plan he has designed to substitute the new 75 per cent. tax. This involves freezing of major portion of film earnings and only a nominal tax.

Meanwhile, Eric Johnston has been held several days in hospital near Washington suffering from bursitis, which he contracted while on his recent European trip.

Evidence that independents who operate along Sam Goldwyn lines may soon follow his example and cut right and left to meet the uncertainties of future foreign revenue pops on all sides. Sam had cut down his permanent publicity department and reduced casual staffs in every other department. Len Simpson, assistant to publicity director William Hebert, is out, while Dan Russell, appointed a year ago to head an impressive new foreign Press relations department, has been shunted to New York and his underlings fired. Goldwyn has suspended all further production plans following "A Song is Born," now on the sets.

He will wait for (*a*) a British Government easement of the 75 per cent. tax, or (*b*) the return of at least 50 per cent. of his expected gross from U.S. release of pictures already completed.

FOLLOWING a total breakdown of special Labour Day (September 1) arbitration of the year-old Hollywood labour dispute between the I.A.T.S.E. and the C.S.U., Rep. Carroll D. Kearns, of the House Committee, currently investigating causes of the trouble, warmed up his court hearing.

Evidence in Kearns' hearing continues to reflect indications that the whole trouble stems from I.A.T.S.E. determination, as expressed by Richard Walsh, to dominate the trade union situation throughout the studios, and that at least some of the major studio heads would like to see it work out that way despite the fact that, when I.A.T.S.E., under Willie Bioff, held sway some years back, Bioff shook down the studios for over half a million dollars under threats of calling strikes, and went to gaol for his trouble.

Kearns now warns there may be a Congressional investigation.

UNITED ARTISTS has called a special emergency meeting to discuss the lean situation in which it finds itself for product during the coming year. New banking restrictions which place stringent rules upon all independent financing deals will further hamper U.A.

In future, none of the recognised film financing houses will lend a dime unless they first pass on script, cast, production costs and personnel on the business and creative sides. This is expected to close off at least half of U.A.'s open market.

PAUL MACNAMARA, already over a year publicity director for David O. Selznick, has been appointed vice-president in charge of public relations for Selznick Releasing Organisation and Vanguard Films, first time any publicity head working for Selznick has achieved such executive stature.

RONALD MILLER, young British author of "Frieda," has been signed by M-G-M to write a sequel to "Mrs. Miniver," which Greer Garson has been keen to do ever since the end of the war. He must first finish another story for Michael Balcon.

## U.S. PRODUCTION IN BRITISH STUDIOS?

### *"No Scope" says Wallis*

HAL WALLIS, now in the U.S. following the completion of "So Evil My Love" at Denham for Paramount, has told Hollywood that it has no hope of putting British profits, as a Dalton tax alternative, into British production.

Companies would have to put up their own studios because of the Rank and Korda bloc, he said, according to KINE. correspondent William H. Mooring.

The fact is, writes a KINE. reporter, that U.S. companies will control—directly or indirectly—five operating studios by early 1948, representing 15 sound stages of a total of 187,915 sq ft.

Total British stage space by that time will be 20 studios, 62 stages and a total floor area of 623,244 sq. ft.

The Rank group now includes five studios, 24 stages of 248,429 sq. ft. total. Korda's two studios have a total of nine stages and 94,730 sq. ft.

U.S. companies, writes our reporter, should be capable of making 20 to 25 films each year on the space which they control or influence by contractual arrangements. In addition, U.S. firms are able to sponsor pictures made at Nettlefold, Riverside, Twickenham and Southall.

*John Mills in a scene from the Two Cities' production OCTOBER MAN which G.F.D. is presenting at the Odeon, Leicester Square*

# M.P.A. Bans Publicity Cash-in on Court Censorship Action

## NEW ADVERTISING CODE DEMANDS "GOOD TASTE"

LEGAL action on censorship of Hollywood films is not to be used by publicity departments for selling pictures, and "salacious postures" or immorally represented figures are banned by the Motion Picture Association of America in its new advertising code, published over the week-end.

The code sets out a twelve-point formula for M.P.A. members to follow.

Film advertising must, it says, conform to fact and avoid any kind of misrepresentation. Good taste must be the guiding rule.

Illustrations and text must accurately represent the film: and no misleading statements are to be made by type arrangements or "distorted" quotations.

Religious faiths are never to be ridiculed by film advertising and peoples and institutions of all countries are to be fairly represented.

Members are instructed to avoid all profanity and vulgarity: and police authority must be maintained in posters and Press ads.

Publicists must not illustrate crime in such a way that certain people may attempt to copy it. Liquor is to be regarded as a subject not for exploitation, except so far as it is necessary for the characterisation and plot.

Nudity and salacious poses are out—and so is any attempt to cash in on legal action on film censorship.

## Denmark Freeze Named as 50 per cent.

Denmark intends to freeze 50 per cent. of the U.S. film earnings to overcome the country's dollar shortage. This report was made by the KINE'S New York correspondent this week, who says that Hollywood is extremely worried by the move which may be made by other European countries.

It is the highest restriction on actual earnings of its kind to date.

## PARAMOUNT'S REPORT FROM HOLLYWOOD

PARAMOUNT have an exciting line-up of box-office product and excerpts from current and potential winners are seen in an elaborate and expertly designed pictorial sales brochure, entitled "Report from Hollywood," recently shown to the Trade. It illustrates a visit by an important executive to the Paramount lot, and Cecil B. De Mille is seen directing a sequence from his big Technicolor opus, "Unconquered," Bing Crosby and Joan Fontaine appear together in "The Emperor Waltz," and Bob Hope and Bing Crosby pop up in a scene from "Variety Girl," and other stars of like calibre are tracked down while doing their stuff in "Dear Ruth," "Wild Harvest," "Desert Fury" and "I'll Walk Alone" (writes Josh Billings).

At the finish, Barney Balaban, president of Paramount Pictures, tells his salesmen how to get to work on the exhibitors in a few well-chosen words. With such a dazzling line-up the exhibitor should be willing game. Incidentally, all the pictures listed are already safely in this country.

Burnley and District Film Society has arranged its programme for the coming season. Three silent classics—the Russian "Battleship Potemkin," the French "Italian Straw Hat," and the German "Metropolis" are to be shown. Of special appeal is a coloured film, "Blossoms," dealing with the production of cotton goods.

# French: "We Concentrate on Quality Before Output Increase"

## B.F.P.A. REFUSES CENTRAL CRISIS PLAN AND WAITS FOR TAX AMENDMENT

THE British Film Producers Association met last week and devoted seven lines in its two-page Press statement to its attitude towards the Dalton 300 per cent. *ad valorem* duty crisis.

What has actually happened inside the Association while its president, Arthur Rank, is on holiday, writes a KINE. reporter, is this.

A directive has gone out to all members from director-general Sir Henry French urging the utmost economy.

No central talks are to be held to discuss increased production output, because the Association policy is that quality pictures must come first.

The unions, granted a five-day week six weeks ago, are not yet to be asked to help the crisis by working a six-day week.

Although the B.F.P.A. is to meet the Board of Trade for vital production talks, it has decided upon no target production figure for the next twelve months.

The Association feels that it is impossible to make detailed arrangements for production increase until it knows the next step in the international controversy over the duty.

### French's Statement

This, writes the KINE. reporter, is how Sir Henry French replied to the questions I asked him on this vital issue:

*I notice, Sir Henry, that only a brief reference is made in the statement to the producers' discussion on the Dalton tax. What is the latest position?*

French: I reported that, in accordance with the decision taken on August 13, the American members of the Joint Advisory Council had been approached with a view to a meeting. A reply had just been received from which it was clear that it would not be practicable or desirable to hold a meeting in the immediate future.

The resolution received from the F.I.E.C. regarding the *ad valorem* duty was noted at our meeting.

*Is the Association making any plan by which to increase the number of pictures made in British studios, so as to meet the possible effects of the present crisis?*

### Left to Individuals

French: There are three things I will say about that.

1. We feel that primarily the job of increasing production is more for the individual production company than the Association.

2. We, as an Association, think that it would be a great mistake for our members to concentrate on numbers rather than quality, because we believe that it is essential that the quality of British pictures be maintained.

3. As you know from our last Press statement, we do hope that some alternative arrangement will be found to the existing duty, which is just as satisfactory to the Government. It is difficult to make detailed proposals to members for increasing production in general terms until we know what is likely to be arranged for the importation of films.

*Am I to understand that the B.F.P.A. is taking no practical step to increase British production and to forstall the threat to the whole exhibition side of this industry?*

French: No, you are quite wrong. A most emphatic directive has gone out from me, telling producers that in these times they should do their utmost to make the maximum use of all facilities.

*It is understood that the Board of Trade has asked your Association to send a deputation to meet its Film Department officials. I assume that no Government department would call such a conference unless it was very important, and doubtless the Board will wish to know how many films you think your members can make during the next twelve months and what are your technical resources for possible expansion. Can you tell me anything about this?*

### B. of T. Meeting

French: I understand from our president that we are being invited to meet members of the Board of Trade, but that will not be for some time yet.

*Can you say how many films British producers will be able to make?*

French: I have no idea how many films we can make.

*A number of other industries, Sir Henry, has found it necessary to ask employees to revert to a six-day week in order to meet the crisis. The A.C.T. and N.A.T.K.E. have had little chance to operate their recently gained five-day week. Do you plan to ask them to carry on for a little longer working a six-day week?*

French: We have made no decision to ask the men to work a six-day week.

*I gather an impression that the B.F.P.A. is taking little concrete action because it feels confident that there is to be an amendment of the Dalton tax. Is this the case, and can you give me some idea why you believe an amendment likely?*

French: I am not going to answer that question. When I can do so I think you will agree with me that I am being very wise now.

Here the interview closed.

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## London Managers to Meet Sept. 21

London managers—members of the Society of Cinema Managers—are to hold their first general meeting on Sunday, September 21, at the Leicester Square Odeon.

The meeting will appoint branch officials and hear an address from the acting chairman, W. Fuller.

*SIR HENRY FRENCH —He knows something which leads him to believe that the film duty will be modified*

# *MORE PRODUCTION MEN WANTED FROM HOLLYWOOD*

## *Ministry to be Asked to Amend Pact*

PRODUCERS want to bring more technicians into Britain from the U.S. And to achieve this aim they have called a three-way meeting with the Ministry of Labour and A.C.T. to amend the agreement, letting in ten "free" technicians, which ends on October 1.

This was decided at last week's meeting of the B.F.P.A. Members, however, made it clear that, while they wanted to bring in more men without the formality of bartering with the union, it was only their desire to import Hollywood executives who really had something worth while to add to British picture-making.

British Tricolour, it was reported, has asked the B.F.P.A. to provide certain facilities so that the system can be put into operation in our studios. More details have been called for by producers.

The Amalgamated Engineering Union wants formal recognition. It has been told that N.A.T.K.E. officially covers the grades claimed.

Producers want a joint meeting with the M.P.A. of America to decide on a formula for international festivals.

Negotiations with Actors Equity are nearly completed. There is to be a standard contract in two parts—"rather like a train ticket," said Sir Henry French, "the ticket referring back to a larger document."

Talks are to be held with A.C.T. to clear up points in the suggested agreement with the U.S. union of I.A.T.S.E.

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# WELSH STRIKE AVERTED

## Agreement Follows N.A.T.K.E. Talks with C.E.A.

A THREATENED strike to be started on September 2 by 350 members of the Pontypridd and Merthyr branches of the National Association of Theatrical and Kine Employees was averted as the result of a conference with representatives of the C.E.A.

William Berriman, manager of the New Cinema, Hopkinstown, was unanimously elected as the independent chairman at the meeting at which Messrs. J. Keys (A.B.C. Circuit), Jackson Withers, Israel Price, Dennis R. Owen, and Thomas Jenkins represented the C.E.A. and Mr. Ben George (Divisional Organiser) and branch officials, the employees.

An official report supplied at the close of the meeting stated that an amicable agreement had been reached. Under this employees would get advances ranging from 2s. to 11s. weekly, retrospective to September 2, 1946, 14 days' holiday with pay and 14 days' sick pay allowances.

Mr. Berriman was warmly thanked for his impartial conduct of the proceedings by Jackson Withers and Ben George.

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## N.F.S. NOT TOLD ABOUT FIRE

Bramley Cinema, Ltd., Leeds, were at Leeds police court on Wednesday, September 3, fined £5 for failing to notify the N.F.S. after a fire at the kinema and £5 for changing fittings without the approval of the Leeds Watch Committee. The company were ordered to pay 14s. costs.

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## TWO KINEMAS IN NEW COMMUNITY PLAN

Newport Corporation has included plans for two kinemas in community centres it is developing on the outskirts of the town. These centres have a population of some 8,000 people each. Progress is now being made with the housing part of these plans with the kinemas to follow afterwards.

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## £60,000 DARLINGTON FIRE SEQUEL

### Night Watchman Would Be An Asset

When the Court (G.B.), Darlington, was completely destroyed by fire a widow, Mrs. M. Iceton, age 75, was killed as a result of the gable end of the theatre falling on her cottage.

At the inquest Company Officer Ronald Richardson, N.F.S., said the cause of the fire was not known, but the projection box and films were saved—being intact. A cigarette end, he said, could have caused the fire. He agreed that a night watchman at a kinema would be a great asset—though he pointed out that one was not required by law.

The Court was valued at £60,000 and cannot be rebuilt before 1950 at the earliest.

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## Blackpool Odeon's £238 Gift

The Odeon at Blackpool has achieved a record for kinema vestibule collections for the Children's Orphanage. It realised £238.

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There are 21,200 television licences in force in Great Britain and Northern Ireland.

## STUDIO NEWS AND VIEWS

# Rank Studios Again at Work: Possible Budget Limits: Filming in Mid-Channel: Scots Location at Shepperton

THE studios of the Rank Organisation have now been back at work rather more than a week, and have had time to get into the full swing of production. There were those who criticised the overall shut-down for the annual holiday. I was not among them; I have yet to be convinced that staggered holidays within any organisation of the size of a normal studio can be handled without loss of production time and efficiency.

There were people who said that, in view of the imposition of the import duty, the Rank studios should have foregone their holiday. Again I do not agree. There was never a year in which people had so much need of a holiday. Thanks to the miraculously brilliant weather, the various production teams should have returned to their jobs fighting fit and ready to cope, with full power, with the exigencies of the winter and the new austerity.

Programmes in work at these studios will continue without much alteration, in spite of the implications of the import duty. One planned subject which will be held up, however, is "The Blue Lagoon." The Bank of England has refused a permit for dollar expenditure in connection with American colour film for this picture. Individual Pictures, therefore, has postponed its expedition until next Spring, when it is hoped that British Technicolor stock and equipment may be available.

No other films now in production are likely to be immediately affected by the new regulations as far as the Rank group is concerned, although there will almost certainly be some scaling down of budgets as regards forthcoming subjects. In Edinburgh last week, Ian Dalrymple, of Wessex, told one of my Scottish correspondents: "As for costs, I am told that £165,000 is the new limit for "programme" pictures, and £275,000 for specials. In addition, Rank is arranging a fund from which an extra £30,000 may be drawn to help out when a very good case can be made out for expenditure beyond the normal maximum, since long-term plans cannot be changed overnight."

### SUBSTITUTES FOR MONEY

THESE figures are interesting. They certainly denote a general reduction, but the totals are such that perfectly good films may be produced without loss of quality. That is, of course, if there is thorough planning and expenditure is carefully watched. I have never believed that vast expenditure is necessary to the making of a first-class film. Too often the surprise success is the one which was made to a moderate budget, in the production of which ingenuity and imagination more than made up for lack of pounds, shillings and pence.

That goes for most film industries. The golden age of the German industry after the 1914-1918 war came at a period of financial stringency. French production has always been at its best when the money was scarce, and our own Industry first approached world significance during the war years, when we had to use our brains rather than our purses.

We have heard a great deal about the need for more films in numerous portentous statements of the obvious. But we have heard little, if anything, about the kind of subjects. I have already said that I see little future for costume films and the various forms of spiv melodrama. There are enough of both, either awaiting Trade show or in the making, to satiate the public without any more being planned.

### HUMAN TOUCH

I HAVE much more faith in the mooted Sydney Box subject, which is to renew the team of Jack Warner and Kathleen Harrison, so immediately successful in "Holiday Camp." There is room for plenty of subjects like this; and there is no reason to suppose that world markets will reject stories so essentially British. After all, Hollywood's intensely American "Hardy" series always rated a pretty enthusiastic world approval.

Subjects of this kind, with a cheerful, not necessarily comic, mood, are much more likely to catch the public fancy than drearily conscientious cradle-to-the-grave epics. Straight romances should not be sneered at, either. For my part, I will add one more guess to the already considerable total of explanations as to why "The Seventh Veil" was such a notable success, and state that it was simply because of the basic romantic situation. "Simply" is the operative word. It is generally the simple story or theme which captures public imagination. It's a point worth bearing in mind by producers in search of a subject.

### DOWN WITH THE SHIPS

THE "second unit" working on Hellman's "This Was a Woman" did an interesting and enviable job in search of exteriors when they had first Tilbury and then the open sea as a location.

Their Tilbury assignment was to secure shots of the arrival and departure of a liner from the docks. With generous co-operation from the Royal Mail line, the unit was able to film the *Highland Brigade* as she was leaving for South America. This was a dawn job for the camera crew, and they were presented with a tricky problem when they wanted a shot of the ship's siren blowing.

Apparently, a liner cannot blow off its siren just when a film company desires—it might complicate matters for other craft in the river. But the Port of London Authority came to the rescue, and eventually a pilot went aboard the liner and himself supervised the sounding of the siren.

With that shot in the can, the unit had to make an against-time cross-country dash from Tilbury to Dover, *via* the Gravesend Ferry. Driving to a tight schedule they just made Dover in time to catch a steam tug which was to take them to a mid-Channel rendezvous with the liner. The encounter was successfully made off the Goodwins, and the *Highland Brigade* was manœuvred by its captain to suit the requirements of the camera.

Communication between the tug and the liner was maintained by means of loudspeaker and Aldis lamp signals, and some excellent shots were secured before the vessel departed for South America. Shortly afterwards the unit returned to Tilbury, where they shot the arrival of an identical liner, the *Highland Chieftain*, thus matching up exactly with their previously obtained shots.

### WORK IN THE HEAT

SHEPPERTON'S art and construction people continue to surprise me with their inventive powers and their slickness of production. When I last saw the big lot, a crest of the Scottish moors was in course of construction. On the occasion of which I now write, all this was in the background and a section of the port of Netherbow had sprung into being, seemingly by the mere wave of a 3-ft. rule.

On this set scores of extras provided a colourful background to the scene of the arrival of Charles Stuart. For these scenes, "Bonnie Prince Charlie's" assistant director, Bluey Hill, worked untiringly to control the large numbers of crowd players in sun-bathing weather.

The sunshine, which is fine for filming, tends to cause a lethargy among the waiting crowds, and it requires immense tact and drive from the unfortunate assistant to coax them into the necessary snap required for rapid shooting.

Costume and make-up departments, too, I noticed, have to work uncommonly hard on these occasions. Heat plays havoc with make-up, which has to be continually refreshed, and costumes gather dust and creases which require constant attention. It is a tribute to all concerned that little of this shows when the whistle blows for a "take."

### CZECH STAR

DOWN at Welwyn steady progress is being made on Anatole de Grunwald's "Bond Street," which Gordon Parry is directing. I remember Gordon when he was a hard-working assistant in the

*David Lean, directing boys playing the paupers in a scene from Cineguild's OLIVER TWIST. At the camera are chief operator Oswold Morris and first assistant operator John Coodan. Below: The start of the farmhouse fire scene for Alliance's DAUGHTER OF DARKNESS, filmed at Denham location. In the picture are Honor Blackman, Barry Morse, Grant Taylor and Arthur Hambling*

Anna Sten and Eugene Frenke

# Women in the Business: M-G-M Elstree Recording Session

days; and even then I considered that he would one day be handling a film on his own. His experience with de Grunwald must have proved most valuable to him.

A new addition to his cast is the Czechoslovakian star, Paula Valenska, who made her first visit to this country during the Czech film festival earlier this year. In her own country she is not only a popular actress, but an established radio star.

On this film she has a compatriot in lighting cameraman Otto Heller, who has been 12 years in this country.

## DOCUMENTARY ACTIVITIES

ONE of the more active non-fiction groups, British Documentary, is going ahead in spite of crisis threats with a programme that has already produced 14 two-reelers and one four-reeler this year. All these pictures are in the final stages of cutting and editing.

A full-length feature, "Then There Were Two," will start in Luxembourg on September 14. The story, which has been written by George Dewhurst, concerns the wine harvesters of the Moselle region. Two other scenarios for features have been commissioned. These are for subjects which will be made in various remote parts of the world, with the yacht *Clio* as headquarters.

British Foundation, the associate company, reports that it has some important export deals on hand. This is an indication of the status of British-made documentaries in every country that imports films.

Ronald Haines, the leading figure in these companies, is concerned about the possibility, already backed by certain evidence, of attempts to cash in on the present situation by companies producing shoddy, cheap films. Such films, he feels, will only bring discredit to the Industry, and he is determined that in all his future productions the accent will be definitely on quality.

## WOMEN AT WORK

THE important part played by women in film production is the theme of a booklet just published by the R.P.S. Kine. Section. Entitled "Women Talking," it contains the report of six talks given to the Section by women technicians at a meeting, the arrangements for which were made by another woman technician, Florence Anthony.

The first paper, on the scenario and script writing, is by Marjorie Deans, who cleverly combines the factors of dramatic content and technical construction. The would-be screen writer will find here many useful hints.

Neither direction nor art direction has been regarded as a woman's job, but many of us know how successful is Carmen Dillon in the art department at Denham. Her contribution concerns both the artistic and financial aspects. Budge Cooper's work on documentaries is also well known, and her paper suggests that some types of film are essentially a woman's job.

When we listened to Phyl Ross, we tended to forget the technical aspects of her job on continuity in hearing at first hand about her varied experiences—notably in a small boat 10 miles out in the wintry Atlantic when she was working on "Western Approaches"; other assignments had taken her to Switzerland, to Turkey, and other places remote from the studio.

As in continuity, women showed themselves very fitted for work as editors during the war. Thelma Myers outlined the constructive work of the editor. The booklet concludes with a discussion by a Wren, Hazel Wilkinson, on the work of women in the Naval Film Service.

## RECORDING MUSIC

AS A front stalls visitor to the three-day recording session of the score for "While I Live" at M-G-M, Elstree, where the film was made and is now being edited, I have to comment on the co-operation afforded Dryhurst by studio chief Matthew Raymond and his organisation.

The whole of one of the new stages nearing completion was especially sound-proofed under the guidance of M-G-M's director of sound, A. W. Watkins, and temporarily fitted out as a recording theatre, with full equipment, stage, screen and projection box. In tiers across the wide stage were ranged the chairs and music stands for the full orchestra, and in front, flanking the grand piano, and with the sound booms placed round in position, was the rostrum from which Charles Williams conducted his concert orchestra of 55 players.

Williams is one of the best known British composers and conductors. The full orchestral score has been especially written by him, and the theme motif is the lovely tone poem, "The Dream of Olwen." Having heard the piano form, as well as the blending of the woven pattern, I can say that here is some notable screen music with a haunting melody that should impress itself upon filmgoers.

Few realise the infinite care and really hard work that goes into one of these sessions. Several rehearsals are taken of the individual pieces that must fit the corresponding scenes from the film, and after each one there is a playback to double-check tone effect, maybe to change one instrumental effect or another, until the director is satisfied that each section is perfect.

The team engaged included Douglas Robertson, supervising editor; Raymond Poulton, film editor; Robert Carrick and his assistant, Ernest Walter, on the dubbing section; Peter Handford, sound mixer; Leslie Wheeler on the sound camera; John Aldred on the disc recorder and maintenance; Anita Melberg, continuity; Gordon Heaver, assistant director; Edward Hannell as projectionist, with Robert Ritson supervising; Bill Cook, boom operator; John Finn, also on projection; Tommy Erley in charge of props, and Bob Shuttleworth, electrician.

*Charles Williams, who wrote the music for WHILE I LIVE, discusses the score with Lady Betty Humby-Beecham, who has made her first film recording for this picture. With them are director John Harlow and producer Edward Dryhurst. Below: Harold French checks on the surgical details, while Michael Denison and Dulcie Gray rehearse an emergency operation scene for MY BROTHER JONATHAN (Associated British)*

## FILMING OFF FLEET STREET

A NEW, small unit, International, has crept modestly into production at the tiny Windsor Studios, just off Chancery Lane. The unit goes on location in Dorset in a few weeks' time.

The film is "First Rhapsody," which is being made for release by Columbia in the autumn. George Melachrino is musical director, and its musical background is the Melachrino signature tune. The story tells how the Rhapsody is written around sounds of music emanating from a haunted house, and gives flashbacks of the history of the musical family which occupied the house 50 years ago. From "Duet," by Betty Davis, it is adapted for screen by Robin Estridge and Trevor Blore.

The production team, which has already shot two weeks' interiors, is: Producer, Harry Reynolds; director, Kenneth Villiers; director of photography, Cyril Bristow; recordist, Bill Bristow, and art director, Scott McGregor.

Larry Skikne, 19-year-old South African, who has been tested for "Blue Lagoon," plays a sort of Emlyn Williams rôle, and ex-Windmill girl Lesley Osmond as the only girl in the film. Others in the cast are Alexander Archdale, John Teed and Laurence Goodwin.

## DEBUT AS PRODUCER

AFTER 10 years as writer-director, Norman Lee becomes producer. His first film for the newly formed Bow Bells Productions will be "The Monkey's Paw." He and dramatist Barbara Toy are now working on the script, for autumn shooting.

Following "The Monkey's Paw," Norman Lee intends to film a comedy from a stage success, a new novel by Raymond Armstrong and "Peril at Journey's End." A co-director on the board of Bow Bells and a sister company now being formed (Dorchester Films) is Dorothy K. Arliss, wife of Leslie Arliss. Distribution of

"The Monkey's Paw" will be by Butcher's.

* * *

JOHN ARGYLE is now in Ireland for about three weeks with his wife, going to Cork and to Killarney, taking stills and a few background shots for a picture that he plans to make next year. Then up to Dublin for the round of theatres there, to meet artistes, and to ferret out one or two well-known writers who might be lured to the screen medium.

* * *

CARY GRANT has now definitely agreed with Korda to return to this country to appear in a film. The subject will be "The Devil's Delight," to be produced and directed by Carol Reed in January.

***LEONARD WALLACE***

# Grierson Says Documentary Spirit Needs to be Revived

## LACK OF CO-OPERATION EXISTS BETWEEN UNITS AND GOVERNMENT SPONSORS

A SLASHING attack on the post-war complacency of documentary units has been made by John Grierson, director for U.N.E.S.C.O. of Mass Communications, writing in the Edinburgh Film Guild publication, "Documentary 47."

Grierson, analysing the cause of the friction between Government sponsors and the production units, comes out on the side of the State and calls for a commission of inquiry to provide a detailed memorandum on the whole position so as to assist both sponsors and units to overcome the post-war spirit of laxity of ideas.

Grierson says that a great deal of gloom now surrounds British documentary, which is being accused of paying too much attention to instruction work and not sufficient attention to the needs of treating everyday life with a virile dramatic sense.

Units, he says, accuse the Government sponsors in particular of lacking decisiveness and imagination. The sponsors call the film makers "too independent."

### Imaginative Films

Says Grierson: "I agree with people when they say that, without imaginative support from the sponsors, imaginative films are impossible. I even sympathise a little when people talk of throwing up the Government relationship altogether and rediscovering their freedom. But I still conclude that it is a suicidal attitude and not realistic, either socially or æsthetically. Our stuff is where the public process is, and nowhere else. What we could spin out of our own little tails in a time like this would be little and not for long."

There is a need, he goes on, for leadership on both sides. The units cannot continue to live on the word "documentary" itself, nor on its successful contribution to educational theory.

"The whole idea was that we should make of this medium an instrument so sensitive to the needs of the public service that we would always be level with the problems of the time as they came along and, if possible, just a little ahead of the time," he says.

### Our Freedom

"The idea was that we should so understand the problems of these sponsors of ours that we would be ahead of them in realising their creative implications so far as the documentary film was concerned. Our freedom was to come, surely, from our demonstration that we were, in the practical issue, a necessary force for public understanding and public order, and not from any simpleton thought that, because of this and that in the way of acquired prestige, we were doing someone a favour. The condition of our freedom lay in fact in the capacity to be so expert in public issues that our need of Whitehall was matched, in normal human terms, by Whitehall's need of us.

"We knew very well from the first that the day we did not command that expert sense of what was deeply required, the men of the camera were bound to return from whence they came, and that was from behind the camera, shooting to another's ideas and another's direction. I begin to suspect that this is what has begun to happen, and for the reason I state.

"I do not want to push the point too far in a difficult situation, but I do not like the loss of direct and confident relationship between the artist and the Government official; and I am bound to think that if something is going out of documentary, it is because something has gone from its essential underpinnings. Ground has to be made up. A notable understanding of the needs of the nation is the first condition of positive, fresh and imaginative contribution toward their fulfilment."

## Over to "Legit"

The Windsor, Bearwood, the principal house on the circuit controlled by Alan Hewitson in Smethwick, again reverted to stage shows last week. Variety, revue and pantomime will be staged there until well into next year. The Windsor is managed by "Wilkie" Warren, who earlier in his career had a long experience of the legitimate theatre.

## £85 Stolen at Bristol

Thieves managed to get away with about £85 from the Broadway, Knowle West, Bristol, one of the Bristol houses belonging to Councillor F. G. W. Chamberlain, chairman of the Bristol branch of the C.E.A.

They got into the manager's office and, tearing the back off the heavy safe, secured the money and cleared off.

*Cary Grant and Shirley Temple, who are co-starred with Myrna Loy in BACHELOR KNIGHT, a forthcoming RKO-Radio release*

## *On the Sunday Opening Fronts*

**LONG EATON.**—Public meeting. In favour of Sunday opening, 135; against, 154. After the vote, J. Langham Brown, chairman of the Sunday Cinemas Association, said he would demand a poll.

**NEWPORT (MON).** — Watch Committee has refused to agree to a request from Newport kinemas that children under the age of 15 should be admitted to Sunday shows.

## "Odd Man Out" Wins

"Odd Man Out" and "A Matter of Life and Death," the J. Arthur Rank films, were voted by the critics at the film festival at Marianske Lazne, Marienbad, as the best of those shown. They considered "Odd Man Out" to be the finest directed film.

Manchester Corporation has approved plans for alterations to part of the basement of the Gaumont Cinema, in Oxford Street.

# T.U.C. APPROVES TAX CASE FROM TECHNICIANS

## Bond Loses "Dollar Dependence" Plea

TRADE union members, meeting at the annual conference of the T.U.C. last week, endorsed a resolution from the Association of Cine Technicians urging the Government to do everything possible to assure a strong British film Industry. The T.U.C. accepted a policy that British films should take a strong place in national industry, both for economic and cultural purposes, and that Britain should not be dependent on the U.S. for 80 per cent. of its screen entertainment.

George Elvin, moving the resolution, supported the Dalton tax, and said that it was ridiculous to talk of "crippling the British Industry." Hollywood was taking out £17,000,000 annually, and our own studios received less than £1,000,000 from America, yet British films were as good as any made in Hollywood.

He claimed that Washington was using the United Nations Organisation as a means of maintaining Hollywood film domination.

A.C.T. asked the T.U.C. General Council to hold talks with film trade unions before putting its case to the Government.

Earlier in the week Ralph Bond (A.C.T.) supported an amendment to the main resolution, which urged the Government to establish mutually beneficial trade relations with Russia and to resist the pressure of "dollar diplomacy."

"We have entered into a dangerous and humiliating dependence on American capitalism," he said. "Dependence on the dollar will spell death for British Socialism and economic catastrophe for us when the American slump comes."

The amendment was heavily defeated.

# GOVERNMENT RUNS SCRIPT CONTEST

## *—And Offers £75 Prize*

THE Central Office of Information is holding a competition for documentary film scriptwriters. While established film writers are not barred from competing, the purpose of the competition is to discover new talent among free lance writers.

Competitors must write a full treatment for a short film on ONE of the following subjects:—

"Face the Facts," a film about Britain's post-war economic problems.

"Get Home Safe and Sound," a film to encourage all road users—drivers and pedestrians—to co-operate in avoiding accidents.

"Portrait of an Englishman," a film which says something about the English character, for overseas audiences.

The films should preferably be one reel (about 10 minutes) in length, and should not be longer than two reels (20 minutes).

The judges will be Eric Ambler (writer and producer), Fred Majdalany (film critic) and the Director, Films Division, C.o.I.

A first prize of £75 and a second prize of £50 will be awarded, and the copyright in the prize-winning entries will be vested in the Controller, H.M. Stationery Office. All other entries will be returned to the writers, who will retain all rights in them.

All competitors will be required to submit an entry form, together with their treatment. Entry forms can be obtained on application to Films Division, Central Office of Information, 81-85, Baker Street, London, W.1.

## Why the Lights Went Out

### *—By O'BRIEN*

Ralph Bond, one of the A.C.T. delegates to last week's Trades Union Congress, complained to the assembly on Friday that newsreel cameramen had been given little co-operation to shoot material—particularly the speech by Ernest Bevin.

Bevin, according to Bond, had been flooded by lights, which were switched off at times when newsreels wanted to turn their cameras.

Tom O'Brien, general secretary of N.A.T.K.E., provided an explanation. It was, he said, done in the Foreign Secretary's own interest, as no film artist could stand under intense lighting for over an hour.

# THE WINNER.

DAVID O. SELZNICK'S

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# EROS RELEASE CALENDAR

## SEP. 29

### G.B. LONDON RELEASE

DAME NATURE'S GREATEST MIRACLE

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## OCT. 6

### A.B.C. LONDON RELEASE

PHYLLIS CALVERT · FLORA ROBSON
PATRICIA ROC · JEAN KENT

IN

**2,000 WOMEN** A

## OCT. 13

### G.B. CIRCUIT RELEASE

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# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| Black Friday ... ... (Eros)—U.S. (Re-issue) | 70 min. (A) | Boris Karloff, ... Bela Lugosi, Stanley Ridges. | Melodrama describing a brilliant surgeon's experiment in brain transplantation, and its exciting consequences. "Kine." review, May 30, 1940. | Excellent popular thriller (NC). |
| †Desert Fury (Paramount) —U.S. | 96 min. (A) | Lizabeth Scott, ... John Hodiak, Burt Lancaster. | Virile, up-to-the-minute Technicolor romantic melodrama, set in the rugged West. Story a trifle seamy but holding, characterisation very good, thrills expertly timed and scenery superb. | Very good general booking (NC). |
| *Dusty Ermine ... ... (Ambassador)—British. (Re-issue) | 85 min. (A) | Ronald Squire, ... Anthony Bushell, Jane Baxter. | Far-fetched crime plot eked out with shots of ski-ing in the Alps. "Kine." review, September 17, 1936. | Mediocre revival for the majority (NC). |
| Her Husband's Affairs (Columbia)—U.S. | 83 min. (A) | Lucille Ball, ... Franchot Tone, Ed. Everett Horton. | Madcap marital comedy with a big business background. Story novel and amusing, teamwork resourceful and staging de luxe | Capital light booking (C). |
| Invisible Man Returns, The (Eros)—U.S. (Re-issue) | 80 min. (A) | Sir Cedric Hardwicke, Vincent Price, Nan Grey. | Comedy crime melodrama of romance, villainy and stern retribution. Reviewed in "Kine." April 4, 1940. | Excellent revival for the majority (C). |
| *Little Ballerina, The (G.F.D.)—British | 60 min. (U) | Yvonne Marsh, ... Marian Chapman, Doreen Richards. | Light-hearted children's film concerning a young girl who overcomes difficulties of everyday life to become a famous ballerina. | First-rate family entertainment (CC). |
| *Precious Little ... ... (British Foundation)—British | 35 min. (U) | Commentary by Frank Phillips. | Interest featurette tracing the origin and describing the manufacture of perfume. Subject intriguing, but presentation unwieldy. | Fair to middling full quota fill-up (CC). |
| *Silver Darlings, The ... (Pathe)—British | 83 min. (U) | Clifford Evans, ... Helen Shingler, Norman Williams | Dramatic documentary loosely describing the birth and development of the famous Scottish herring fishing industry. Scenery impressive, but story ragged and acting uninspired. | Very moderate quota (CC). |
| Trail of the Vigilantes ... (Eros)—U.S. (Re-issue) | 74 min. (U) | Franchot Tone, ... Warren William, Peggy Moran. | Period outdoor melodrama. Story exciting, teamwork exuberant. "Kine." review February 27, 1941. | Good popular booking (CC). |
| *2,000 Women ... ... (Eros)—British. (Re-issue) | 97 min. (A) | Phyllis Calvert, ... Flora Robson, Jean Kent. | Highly coloured romantic comedy melodrama of English women in a Nazi internment camp. Original review in "Kine." August 24, 1944. | Fair revival for the masses. (NC). |
| Variety Girl ... ... (Paramount)—U.S. | 90 min. (U) | Mary Hatcher, ... Olga San Juan, Paramount Guest Stars. | Snappy, ambitiously mounted screen revue. Story slight yet cheery, young stars good and famous guest artistes terrific. | Excellent light booking (CC). |
| What a Man ... ... (Eros)—U.S. (Re-issue) | 70 min. (U) | W. C. Fields, ... Gloria Jean, Leon Errol. | Highly coloured Hollywood rag with W. C. Fields in tip-top form. Reviewed in "Kine." January 29, 1942. | Capital star comedy booking (C). |
| Zanzibar ... ... ... (Eros)—U.S. (Re-issue) | 67 min. (A) | Lola Lane, ... ... James Craig, Eduardo Ciannelli. | Adventure melodrama played-out in the African jungle. Reviewed in "Kine." July 11, 1940. | Fair offering for the masses (C). |

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

# Reviews for Showmen: *By Josh Billings*

## VARIETY GIRL

*Paramount. American (U). Directed by George Marshall. Featuring Mary Hatcher, Olga San Juan and Paramount Guest Stars.*
8,410 *feet. Release not fixed.*

SNAPPY, ambitiously mounted yet refreshingly intimate screen revue, smoothly tracing the extravagant adventures and misadventures of a couple of film-struck girls in Hollywood. Their extravagant odyssey is a valid excuse for bringing most of Paramount's top-line stars to the "mike," and for a sweeping tour of their mammoth, world-famous studios. The young featured players more than hold their own with a scintillating array of guest talent, headed by Hope and Crosby, and the result is cheery, skilfully balanced box-office rag. And seldom, if ever, has a picture bristled with more exploitation angles. Excellent light booking.

**Story.**—Catherine Brown, an attractive orphan, adopted by America's famous Variety Club, decides on a screen career and comes to Hollywood. She calls herself Amber La Vonne, but another girl borrows her pseudonym and pinches her hotel room. There are a few harsh words when they meet, but they quickly become friends. Catherine determines to emulate the irrepressible Amber and make her own way, but after Bing Crosby introduces her to handsome Bob Kirby, assistant to J. R. O'Connell, a big studio executive, she has the misfortune to cause the mighty O'Connell several duckings. Having got into his bad books, she decides to voice-double for Amber who, meanwhile, has got a break as a torch singer. The subterfuge leads to other complications, but eventually the girls' identities are straightened out and both make the top grade. Catherine, now known as "The Variety Girl," finally accepts a long-term contract from Bob.

**Acting.**—Olga San Juan, an accomplished and vivacious young trooper, does a very good job as the volatile and resourceful Amber. Mary Hatcher is delightfully natural, sings pleasantly and registers in contrast as Catherine, De Forrest Kelly is a good-looking Bob, and Frank Ferguson makes a willing and effective stooge as O'Connell.

**Production.**—The plot, disarming knockabout stuff, threads its way through an elaborate series of comedy and musical situations and sketches, played by Bing Crosby, Bob Hope and thirty other big names on Paramount's prodigious pay-roll, without losing its identity; smooth continuity is one of the greatest charms and virtues of the gay, inconsequential entertainment. It is, of course, impossible to tabulate all the items, but the famous Crosby-Hope team; Spike Jones and his Crazy Band; William Bendix and Olga San Juan in a dizzy screen test skit; and the setting of music and song to a coloured cartoon deserve special mention. The complete set-up is not only a clever boost for Paramount stars and product, but a grand box-office lark. One big laugh, its timing couldn't be more showmanlike or propitious.

**Points of Appeal.**—Light but laughable and novel tale, expert direction and presentation, clever and attractive young stars, mammoth bill of guest artistes, intriguing title and terrific exploitation angles.

*REVIEWS—continued on page 19*

# The LION'S ROAR

*Contributed each week by Leo of Metro-Goldwyn-Mayer.*

"We thank Thee, God, for the diversity of Thy creatures."

* * *

In a thousand songs and stories, Kipling paid his thanks, also, for the wonders of the world he travelled so widely and understood so well.

* * *

Living in times less happy (at least for the British globe-trotter) an English book reviewer gives thanks that, although he may no longer travel the wide world, at least he can still read about it.

* * *

Um — yes — unless they make another cut in paper.

* * *

I wonder whether the average filmgoer realises how much, how very much, of his knowledge of distant lands and (sometimes) strange peoples he owes to "the pictures."

*On September 22, I re-release "TARZAN'S NEW YORK ADVENTURE," one of the most amusing as well as thrilling of the series, which I have just revived at the Ritz. Johnny Weissmuller's stunts among the skyscrapers even surpass his junketings in the jungle!*

*And on September 29, my second big Technicolor offering of the month will be the lovely, lively and musical "FIESTA," with Esther Williams and Mexican star Ricardo Montalban as the bull-fighting twins.*

I am not particularly referring to News Reels, great as their contribution is.

* * *

But just think what films have taught you and me (even me, the Lion who circles the globe!) about the rest of the world, and the human and wild creatures who live in it.

* * *

Older films like "WHITE SHADOWS IN THE SOUTH SEAS," "NANOOK OF THE NORTH," "WITH CAPTAIN SCOTT IN THE ANTARCTIC," "TRADER HORN," "TREASURE ISLAND," "THE GOOD EARTH," "MUTINY ON THE BOUNTY," "CAPTAINS COURAGEOUS"—

* * *

—and many others which bridged the centuries as well as the continents, like "BEN HUR," "INTOLERANCE," "ROMEO AND JULIET," "MARIE ANTOINETTE," "QUEEN CHRISTINA."

* * *

More recent films like "FIESTA," with its wonderful Mexican scenery and backgrounds, "THE YEARLING," which shows a part of the United States just as unfamiliar to the average American as it is to the Englishman, "SEA OF GRASS," which does the same, "SONG OF LOVE," vividly recapturing the atmosphere of Central Europe in the nineteenth century, and the many films which portrayed almost every corner of the world at war.

* * *

Some of the critics of "commercial films" entirely overlook the great service they have done, in ***showing the world to the world.***

* * *

This is one of the many points which we in this Industry should miss no opportunity of bringing home to the public.

* * *

To many it may not be necessary. I believe most people ***do*** realise what an indispensable part of their lives motion pictures are.

* * *

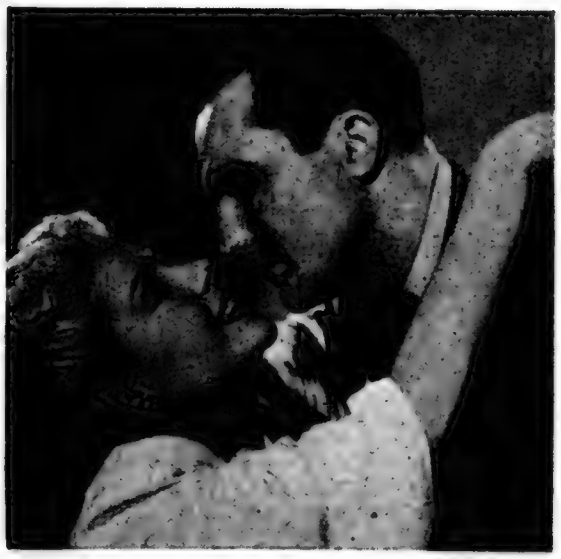
But some do not. There is plenty of anti-film propaganda. Let's miss no opportunity of providing some that's "pro."

*After the dip, the tip. Esther Williams tells her new leading man, Johnny Johnston (they're together in "THIS TIME FOR KEEPS") that he's "O.K." in the swimming pool AND on the set.*

* * *

See you next week—

## Leo's September



*I've started in a big way already with the release of "LIVING IN A BIG WAY," illustrated here by Gene ("Legs") Kelly and Marie ("Body") McDonald.*

*I continue next Monday with "THE YEARLING." The eagerness with which this great Technicolor production is awaited everywhere, plus its triumphs at the Empire and Ritz, have already proved how right I was when I said:—"THIS IS THE YEAR OF 'THE YEARLING'."*

*Notice, by the way, the huge campaign of both magazine and newspaper advertising with which I am backing my opinion.*

*REVIEWS—continued from page 17*

## THE LITTLE BALLERINA

*E.F.D. G.-B. Instructional. British (U). Directed by Lewis Gilbert. Featuring Yvonne Marsh, Marian Chapman and Doreen Richards.* 5,594 *feet. Release not fixed.*

REFRESHING light-hearted children's film concerning a young girl who overcomes the difficulties of everyday life in order to become a famous ballerina. Although considerable footage is devoted to light tuitional and professional ballet scenes, one need not be an enthusiast of the art to appreciate its homely atmosphere. Indeed, there is a goodly proportion of honest humour, together with impish adolescent capers. Made essentially for juvenile audiences, it will undoubtedly entertain and thrill them, and without hesitation can be recommended as good support for the family hall.

**Story.**—Joan Field, a 14-year-old London girl, has set her heart on becoming a famous ballerina like Margot Fontayn, heroine upon whom all her dreams are centred. While attending a local ballet school, Joan is chosen to appear in an audition before the great Margot, but owing to an accident to one of her family, she fails and loses faith in herself. After overcoming family financial difficulties, Joan resumes her studies and is selected to appear as principal dancer in a children's ballet. On the night of the performance she is locked in her dressing-room by her rival and stand-in. Rescued by loyal playmates. Joan arrives on time to dance successfully and gain the coveted patronage of Margot.

**Acting.**—Apart from the obvious dancing talent which the children possess, they also demonstrate creditable acting ability. Admirable adult support comes from Beatrice Varley, Leslie Dwyer, Herbert C. Walton, and Eliot Makeham.

**Production.**—Keeping within the limits of adolescent situations, the whole atmosphere is smooth throughout, and blends simplicity with a homely, rather than artificial, setting. Although the settings are composed mostly of ballet dances and music, the shrewd direction has not allowed incursions into the more complicated fields of ballet. The layman will not find it above his head.

**Points of Appeal.**—Good homely atmosphere, pleasing music and dances, first-rate child stars which will delight juvenile audiences.

## DESERT FURY

*Paramount. American (A). Photographed in Technicolor. Directed by Lewis Allen. Featuring Lizabeth Scott, John Hodiak and Burt Lancaster.* 8,616 *feet. Release not fixed.*

VIRILE, up-to-the-minute Technicolor romantic melodrama, set in the rugged sand-swept West. It turns on the brief but chequered love-life of a self-willed girl, daughter of a high and wealthy mother, and ends as it should in virtue's spectacular triumph over vice. The "chip of the old block" theme is served straight and blunt, yet showmanlike treatment thoroughly rejuvenates its time-honoured basic theme. Superb scenery, the heroine's exquisite wardrobe and a breath-taking motor-chase climax complete the fascinating and husky oracle. He-man stuff, it should have the women at its feet. Very good general booking.

**Story.**—Paula, beautiful but stubborn daughter of Fritzi Haller, forthright owner of a big gambling saloon, revolts against snobbish finishing schools and comes home. She meets Eddie Bendix, a slick gambler whose wife had died in mysterious circumstances, and falls for him. Fritzi, who had figured in Eddie's past life and knows him only too well, tries to bribe Tom Hanson, a good-looking young cop, to marry Paula, but neither he nor Paula think much of the arrangement. Eddie continues to woo Paula, but eventually Johnny Ryan, Eddie's smooth henchman, puts in his spoke and Paula sees Eddie in his true colours. Shootings and car chases follow, and the hectic happenings end with Paula marrying Tom. There's no one else left!

**Acting.**—Lizabeth Scott is not exactly the endearing sort, but she looks well in Technicolor as Paula. She is seldom asked to do more. Burt Lancaster is a cool, forthright Tom, and John Hodiak is in his element as the slick yet yellow Eddie. Mary Astor ably brings up the rear as Fritzi, and Wendell Corey makes a most satisfactory début as Johnny.

**Production.**—The picture ends by proving yet again that neither crime nor promiscuity pays, but like most American melodramas, it cannot completely conceal its admiration for the Gangster. It's a bit talkative here and there, but even so, its rugged full-blooded entertainment is ample evidence that the West is still the West. Exciting spectacle is given substantial psychological backing, while the heroine's wardrobe is a gorgeous screen translation of every woman's dream. Horse opera, sex melodrama and superb scenic combined, it's something on which the astute exhibitor can safely "go to town."

**Points of Appeal.**—Robust story, sound characterisation, good drama, exciting spectacle, superb wardrobe and scenery, good title. Technicolor and obvious star values.

## HER HUSBAND'S AFFAIRS

*Columbia. American (A). Directed by S. Sylvan Simon. Featuring Lucille Ball, Franchot Tone and Edward Everett Horton.* 7,542 *feet. Release not fixed.*

MADCAP comedy, set against a big business background. It slickly tabulates the marital vicissitudes of a go-ahead but impetuous sales promoter and his glamorous, level-headed wife. The salient farcical situations and gags fluctuate slightly in quality, but all can claim to be original and are put over with unflagging zest by a skilfully chosen and extremely capable cast. The staging is as good as the teamwork and subtly underlines its many laughs and feminine appeal. Capital light booking.

**Story.**—Bill Weldon, a smart young sales promoter and advertising executive, has to postpone his honeymoon with his attractive wife Margaret because of the demands of Peter Egghead Cruickshank, his eccentric boss. The need for additional cash brings him in contact with Professor Emil Glinka, a crazy inventor, but their first preparation, a new shaving cream, grows hair instead of removing it, and lands them in hot water. A revolutionary embalming fluid is another of their products, but each time they try to market something Margaret has to get them out of trouble. Her keen business acumen and saucy "I told you so" manner makes Bill wildly jealous, but he cools down after she clears him of a phoney murder rap. At this juncture, Cruickshank comes across with a bonus and the Weldons finally go on their belated honeymoon.

**Acting.**—Franchot Tone plays his part well as the resourceful but irresponsible Bill, Lucille Ball is a smartly gowned, shrewd and tantalising Margaret, and Mikhail Rasumny is responsible for an extremely clever cameo as the eccentric and pathetic Glinka. Edward Everett Horton, Gene Lockhart, Jonathan Hale and Nana Bryant are willing and effective stooges in direct support.

**Production.**—The comedy, which has better than average dialogue and staging, opens up with the hero disturbing his wife in the middle of the night to find a slogan for a newly invented lightweight straw hat. The wife proves herself to be shrewder and wiser than he and continues to show her superiority in the laughable succeeding sequences, involving the shaving cream and embalming fluid, and in the final trial scene, in which the hero luckily escapes a murder rap. The strength of the play's distaff side not only cunningly balances its slapstick, but invests it with sly feminine appeal. A good laugh and woman's film in one, it would have no great difficulty in proving a popular box-office success.

**Points of Appeal.**—Bright and original story, very good team work, sly and compelling feminine angle, snappy dialogue, well-timed slapstick, intriguing title and obvious star values.

## THE SILVER DARLINGS

*Pathe. British (U). Directed by Clarence Elder. Featuring Clifford Evans, Helen Shingler and Norman Williams.* 7,661 *feet. Release not fixed.*

DRAMATIC documentary, loosely describing the birth and development of the famous Scottish herring fishing industry. It's a stickler for atmosphere, but authentic detail and environment fail to cloak a dishevelled central theme or its novelettish romantic interest. Badly overcrowded and carelessly cut, it's not, we fear, the masses' "cup of tea." Quota proposition, mainly for middle-class family halls.

**Story.**—Tormad, a young man living in the Hebrides of a century ago, is forced, like other of his folk, to take to the sea for a living. The grasping landlords are to blame. His wife, Catrine, fears for his safety and prays that their baby son, Finn, will not follow in his father's footsteps. One day, Tormad is collared by the press gang and never seen again. Catrine becomes friendly with Roddy, another fisherman, and as the years pass her hatred of the sea lessens and she allows Finn, now grown up, to join Roddy's boat. At this juncture, cholera hits the district and there are many deaths. Catrine survives and is later officially informed that Tormad met his end in a set-to with the press gang. She and Roddy then decide to marry, but at first Finn denies them his blessing. During all this, Roddy discovers new fishing grounds far to the north and becomes one of the pioneers of the now famous Scottish herring fishing industry. Finn saves Roddy when a storm overtakes their boat, and all misunderstanding is finally swept aside.

**Acting.**—Helen Shingler fails to bring much animation or warmth to the rôle of Catrine, and Clifford Evans is not a great deal better as Roddy. The supporting players also represent stage rather than living types.

**Production.**—The story is at one and the same time an indictment of the grasping early nineteenth-century Scottish landlords, a tribute to the brave and patient wives of the stalwart fishermen, a pat on the back for the men themselves, and an outline of the northern herring industry, but its canvas is far too unwieldy to make strong or popular dramatic entertainment. Pictorially impressive, it needs the scissors to bring out its full flavour.

**Points of Appeal.**—Settings and quota ticket.

## PRECIOUS LITTLE

*British Foundation. British (U). Directed by Ronald Haines. Commentary by Frank Phillips.* 3,200 *feet. Release not fixed.*

INTEREST featurette, tracing the origin and describing the manufacture of perfume. It doesn't lack variety, but wanders too frequently from its subject to make first-class copy or entertainment. It should, of course, have been a two-reeler. Fair to middling full quota fill-up.

**Production.**—The making of fine perfume is an old and complicated business, and the film sets out to show how it is done. It naturally has to go far afield, but for quota reasons takes in much more territory than is absolutely necessary. The detours frequently lead to confusion and boredom. The best part about it is the slow-motion close-ups of flowers blooming, but even they're no longer a novelty. Next best is Frank Phillips' commentary. The worst is a drooling cabaret sequence.

**Points of Appeal.**—Slight feminine angle, "U" certificate and quota ticket.

# Reissues

## THE INVISIBLE MAN RETURNS

*Eros. American (A). Directed by Joe May. Featuring Sir Cedric Hardwicke, Vincent Price and Nan Grey.* 7,221 *feet. Release not fixed.*

Comedy crime melodrama of romance, villainy and stern retribution, a worthy follow-up of H. G. Wells's phenomenal winner of

*REVIEWS—continued on page 23*

# THE MOST TALKED OF MOVIE SCENE !

## *See it with your own husband !*

COLUMBIA PICTURES presents
Lucille BALL Franchot TONE
Her Husband's Affairs
WITH
EDWARD EVERETT HORTON · MIKHAIL RASUMNY · GENE LOCKHART
An S. SYLVAN SIMON Production
Directed by S. SYLVAN SIMON Produced by RAPHAEL HAKIM

**FOR PROVINCIAL TRADE SHOW DATES, SEE TABULATED TRADE SHOWS ON PAGE 40**

# HEAT WAVE?—
# FALLING BOX-OFFICE?—

BUT NOT WITH

# THE JOLSON STORY

AFTER 13 ENGAGEMENTS IN

# NEWCASTLE

WAS BOOKED FOR ONE WEEK AT THE

# GRAINGER

AND IS NOW IN ITS

# 9TH

CONSECUTIVE WEEK

## THE ALL-TIME RECORD FOR NEWCASTLE

## REVIEWS—*continued from page 19*

1934. "The play has the story value of the original, a cast equally good, and trick photography of even greater brilliance" was the summing-up of KINE., April 4, 1940. The title and novelty values remain intact, which should guarantee a popular box-office appeal.

**Points of Appeal.**—Unusual, holding and exciting story, ambitious production qualities, star values and good title.

### ZANZIBAR

*Eros. American (A). Directed by Harold Schuster. Featuring Lola Lane, James Craig and Eduardo Ciannelli. 6,002 feet. Release not fixed.*

Adventurous melodrama concerning the exploits of a famous woman animal hunter who is commissioned by the British Government to recover a sacred skull from the East African jungle. The KINE. review, July 11, 1940, says: "When it comes to story treatment, cause is far less convincing than effect, although the plot has presumably some substantiation in fact. But no matter, popular hokum is the film's aim and, thanks to robust team work and spectacular technical presentation, it delivers the goods."

**Points of Appeal.**—Actionful, colourful and exciting story, attractive cast and intriguing title.

### 2,000 WOMEN

*Eros. British (A). Directed by Frank Launder. Featuring Phyllis Calvert, Flora Robson and Jean Kent. 8,725 feet. Release not fixed.*

Spectacular romantic comedy melodrama, set in a Nazi internment camp for English women in occupied France, telling how they make possible the escape of three hunted members of the R.A.F. The women characters are particularly well drawn, and their courage, good humour and, above all, crisp banter invest the unlikely plot with tender, laughable and breath-taking veneer. The verdict of KINE., August 24, 1944, was: "In all, a unique and showmanlike enterprise shrewdly devised to entertain the masses of both sexes."

**Points of Appeal.**—Vital characterisation, showmanlike direction, rousing climax and obvious title and star values.

### BLACK FRIDAY

*Eros. American (A). Directed by Arthur Lubin. Featuring Boris Karloff, Bela Lugosi and Stanley Ridges. 6,300 feet. Release not fixed.*

A Grand Guignol melodrama, told in retrospect, describing a brilliant surgeon's experiment in brain transplantation and its fatal consequences to himself and the person on whom he operates. Stanley Ridges in the key dual personality role, registers well. Boris Karloff and, in a smaller measure, Bela Lugosi, further consolidate the melodrama from a box-office viewpoint. The KINE, May 30, 1940, says: "The major hypothesis is wildly extravagant, but it paves the way to grand Jekyll and Hyde entertainment."

**Points of Appeal.**—Thrilling and imaginative story, title and star values.

### WHAT A MAN

*Eros. American (U). Directed by Edward Cline. Featuring W. C. Fields, Gloria Jean and Leon Errol. 6,324 feet. Release not fixed.*

HIGH-SPIRITED, boisterous farce with song, at the expense of Hollywood. This is one of W. C. Fields' craziest and funniest, a story within a story, and each outshines the other in spontaneous lunacy. W. C. Fields portrays a script writer who tries to sell producer Pangborn his latest brainstorm. From this point on the story becomes Fields' own creation, and we are treated to a multitude of frolicking capers. The opinion of the KINE., January 29, 1942, was: "Eccentric as it is, it is good, popular fun." It remains a first-rate attraction for Fields fans.

**Points of Appeal.**—Crazily funny story, great performance by the late W. C. Fields, versatile supporting team.

### TRAIL OF THE VIGILANTES

*Eros. American (U). Directed by Allan Dwan. Featuring Franchot Tone, Warren William and Peggy Moran. 6,734 feet. Release not fixed.*

PERIOD outdoor melodrama which puts horseplay before drama. Franchot Tone portrays a private investigator who is assigned to track down the murderer of a newspaper reporter who was investigating the dubious dealings of a big-shot cattleman. The verdict of KINE., February 27, 1941, was: "It 'goes like the wind' and, what's more, has feminine as well as masculine and schoolboy appeal."

**Points of Appeal.**—Hard-hitting, fast-moving story, great fights, good title and box-office stars.

### DUSTY ERMINE

*Ambassador. British (A). Directed by Bernard Vorhaus. Featuring Jane Baxter, Ronald Squire and Anthony Bushell. 7,666 feet. Release not fixed.*

MELODRAMA concerned mainly with the tracking down of a gang of counterfeiters in their Austrian stronghold. The title of this one is likely to prove a bit of a stumbling block to effective exploitation, as its meaning does not leap to the mind, nor is anything said in the film which would immediately explain it. Actually, it refers to the smirching of an honoured family name associated with a long line of judges. Jim Kent, brother of an eminent K.C., is a forger who has blotted the ancestors' copybook and brought the judicial ermine to the dust. The KINE. review, September 17, 1936, says: "Several incidents are neatly planned, and the theme claims a certain novelty of setting and circumstances. But it lacks the dramatic drive calculated to enchain the attention."

**Points of Appeal.**—Novel plot and wonderful display of ski-ing.

## Shorts

### G.F.D.

*THIS MODERN AGE (12th of series). "Antarctic Whale Hunt." (U.) 1,679 feet. Release not fixed.*—This issue carries an authentic story of a modern whaling expedition from the moment the whaling factory ship is launched until the close of its season's work in the Antarctic. Like its predecessors, this latest edition is well up to standard, both factually and photographically. It shows modern methods of detecting, harpooning, and final dismemberment of the mammal aboard the factory ship. An intriguing commentary keeps pace with the many processes which are employed in extracting the fats, oils and edibles from the carcases. The humanitarian angle is presented by two searching questions: "Can killing be more humane?" and "Can the world afford to take the materials it needs without risk of further grave depletion of whale stocks?" Very good general booking.

### BRITISH PRODUCTION

*SOLDIER, STATESMAN, MOUNTAINEER. South African (U). 1,000 feet. Release not fixed.*—Every year Field-Marshal Smuts leads a pilgrimage to the summit of Table Mountain to do homage to the South Africans who lost their lives in World War I, and the film gracefully and graphically records the moving ceremony. Verbally and pictorially impressive, it is at the same time clear testimony to the statesmanship and stamina of Smuts. Good "British exhibitors' quota" featurette.

*HARBOURS OF HISTORY. South African (U). 1,500 feet. Release not fixed.*—Interesting and comprehensive pictorial survey of the many harbours around the coast of South Africa which proved invaluable to the Allies during World War I. The lateness of its appearance is amply offset by the crispness of its presentation and the clearness of its photography. Reliable "British exhibitors' quota" fill-up.

## S.R.O. to Handle RKO Subject

A cable from the Selznick studios in Hollywood to the Selznick Releasing Organisation here advises that S.R.O. is to handle the release of "Mr. Blanding Builds His Dream House," co-starring Cary Grant, Myrna Loy and Melvyn Douglas.

The new production, which starts immediately under the supervision of Dore Schary and the direction of H. C. Potter, will be from the novel by Eric Hodges.

RKO and the Selznick production unit, Vanguard Films, are jointly interested in the production, and it will be the first film, other than those produced by David O. Selznick, to be released by S.R.O.

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Thomas Brownlee, manager of the Playhouse, Penicuik, for the past 20 years, has died in an Edinburgh hospital.

## SYDNEY BOX REPORTS ON U.S.—*Continued from page 6*

STAR salaries—many of them out of all proportion to the worth of the artiste—are due for a nosedive.

Many contracts won't be renewed at present terms, and any negotiations for fresh contracts will start at something like half of the present figures.

AMERICAN exhibitors tending more and more to team two big features in one bill. There's a shortage of good second features, and—in many halls at least—first features are taking their place. Nobody seems interested in the single-feature programme.

SEVENTEEN top-ranking stars and five producers, including one of the biggest, anxious to come to England because they think "a British picture would be good for my career at this moment." And this despite the backfire of the tax.

THERE is no doubt at all that British pictures have clicked—and clicked hard—in the big cities. The sales resistance comes from the small towns and the "sticks," and even this was weakening—until the tax came along and stiffened it again.

THE Scots are making themselves felt in the U.S. just as much as in the British Empire. A Scottish society has just backed the showing of "I Know Where I'm Going," with the result that it's doing smash business. I hope the same society will get behind "The Brothers"!

BILL GOETZ overheard, saying mournfully: "The film I'd like to make right now is 'Goodbye, Mr. Cripps.'"

And another executive noticed replying to good wishes from England with a cable reading: "Thanks a million—less 75 per cent."

BACKLOGS of the major companies, which were stuffed with pictures a few months ago, are steadily dropping. Reason is that the films are not holding up in the first-runs for the length of time the distributors calculated. A film that could have been depended on for a five or six weeks' run a year ago now fades away in two or three.

NEW YORK'S British colony still headed by the James Masons, who steadily refuse to budge to Hollywood or anywhere else. It looks unlikely that they will work in pictures again until their suit with David Rose is decided, but there's a great deal of script-writing going on in the Mason duplex at the moment.

Don't be surprised if Mason gives up acting altogether after five or six more pictures and becomes a producer.

AND perhaps the most vivid impression of all—the almost complete lack of anti-British feeling everywhere, despite the tax and its repercussions.

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

# Shareholders Move to Oust Scophony Chiefs Defeated

## ANGRY SCENES AT MEETING

UPROAR and angry scenes punctuated the two-hour extraordinary general meeting of Scophony on September 4, called to consider resolutions for the removal from the board of Sir Maurice Bonham-Carter, chairman, and Charles Collins, managing director, of the company.

The resolutions were defeated on a show of hands, and a poll demanded. The result of the poll will not be known for about a fortnight owing to the necessity of carefully checking proxies.

### Reconstitute Board

Dr. J. Sagall, who claimed to be the largest individual shareholder with 50,000 shares, and to represent nearly 500 shareholders, put before the meeting two main essentials—a reconstituted board which should end the agreements with the company's financial controller, W. G. Elcock, and an examination of the situation in America to "see if anything can be saved."

### Chairman's Control

Another shareholder said that the chairman assumed too much control of the company. Stating that the financial controller, Mr. Elcock, was prepared to accept £7,000 for his contract, he asserted that the chairman did nothing about it and that, unless the chairman is removed, things will go from bad to worse.

It was at this stage of the meeting that shareholders became unruly, and there were shouts of "we are democratic, this is Caxton Hall, not Tower Hill."

Sir Bonham-Carter, replying to criticisms, said that the company's circular had given effective answers. He announced new arrangements in the United States to end the Anti-Trust law litigation. Under these arrangements Scophony and its associated companies should receive 155,000 dollars, plus a further 200,000 dollars if their patents prove effective, as well as a free hand in any further patents after the end of 1945.

Whilst warning shareholders not to expect good results for the year ended March 31 last, he expressed optimism on future prospects. He also stated that the question of strengthening the board was constantly under consideration on the lines of an appointment of two experts—one on the technical, and the other on the manufacturing side of television—as soon as suitable men for the job could be engaged.

## Granada Compensates Wainwrights

The full report of London and District Cinemas reveals that the trading profit amounted to £24,580, against £28,350 for the previous year.

Of the net profit of £15,523 (£18,543), taxation took £7,607, against £10,000.

A new item was £3,064 for dilapidations and professional costs connected with the expiration of the lease of Imperial Cinema, Clapham. It has not been thought necessary to add anything further to the provision for deferred repairs and maintenance, which received £6,000 in the previous year.

But General Reserve gets £3,000 compared with nil, and the 5 per cent. dividend, taking only £1,100 compared with £2,200 for the 10 per cent. a year earlier, leaves £3,850 to go forward, compared with £3,098 brought in.

The directors' report reveals that on November 8 last R. B. and J. G. Wainwright resigned from the board and that Sidney L. Bernstein and Cecil G. Bernstein were appointed directors in their place. The service contracts held by the Wainwrights were cancelled on that date on payment of compensation, but no part of such payment has been charged to the company.

Since November 24, 1946, the management of the company's kinemas has been undertaken by Granada (Management), Ltd., a subsidiary of the Granada Theatres.

## Slight Improvement in Shares

In the majority of cases, changes in kinema shares on the week are favourable, although relatively slight. Gaumont British "A" ord have risen 9d. to 8s. 3d., and the 10s. ord. 6d. to 17s. 6d. British and Dominion Films are a bright spot with a gain of 1s. to 16s. Associated British Corporation ord. have advanced 1s. 1½d. to 18s. 9d.

The weak features are preference shares and debenture stocks. Both the "A" and "B" pref. of P.C.T. show falls of 3s. 9d. to 26s. 3d. in each case. Odeon Property 4 per cent. debentures have dropped £5 to £90, Gaumont British 3½ per cent. debs. £2 to £90, and General Theatres 3½ per cent. debs. £2 also to £90. British Lion 5 per cent Notes at £90 show a fall of £3.

## Kinemas Ltd. Interim Dividend Up

Kinemas, Ltd., announces an interim dividend on account of the year 1947 of 7½ per cent. This compares with 5 per cent. for some years past.

## SHARE MARKET BAROMETER

| | 1946 High. | 1946 Low. | Latest. | Change. |
|---|---|---|---|---|
| African Theatres Ord. | £6⅜ | £5½ | £6⅜ | − 2/6 |
| Assoc. Brit. Corpn. 5/- Ord. | 30/10½ | 20/- | 18/9 | + 1/1½ |
| " " 6% Pref. | 32/6 | 25/3 | 23/9 | − -/3 |
| " " 4½% Pre.-Pf. | 25/4½ | 22/1½ | 19/6 | − -/3 |
| A.P.P.H. Ord. | 46/3 | 28/- | 30/- | — |
| Brit. & Amer. Film Press, Ltd. (1/-) | — | — | 1/4½ | − -/1½ |
| Brit. & Dom. Films (12/-) | 27/3 | 17/4½ | 16/- | + 1/- |
| " " 5½% Pref. | 23/4½ | 20/- | 19/9 | + -/4½ |
| Brit. Lion 7½% Pref. (10/-) | 17/1½ | 12/3 | 14/- | + -/3 |
| " Ord. | 6/10½ | 5/6 | 5/3 | + -/1½ |
| Brit. Lion Studios Ord. | 6/6 | 3/10½ | 5/- | — |
| " " 6% Pref. | 26/- | 24/6 | 20/- | — |
| " " 5% Notes | £100½ | £98½ | £90 | − £3 |
| " " 4% Debs. | £102½ | £98½ | £92 | + £2 |
| Capital Prov. News (5/-) | 20/6 | 12/- | 12/3 | + -/3 |
| Cine Television "B" Ord. | 6/7½ | 2/6 | 2/9 | — |
| Dufay-Chromex Ord. (2/-) | 6/3 | 3/7½ | 3/4½ | + -/4½ |
| Gaumont British Ord. (10/-) | 28/10½ | 21/3 | 17/6 | + -/6 |
| " " "A" Ord. (5/-) | 18/6⅜ | 12/- | 8/3 | + -/9 |
| " " 5½% 1st Pref. | 28/10⅜ | 21/3 | 20/6 | — |
| " " 3½% Debs. | £109½ | £100 | £90 | − £2 |
| General Theatres Prefd. (6/8) | 28/6 | 12/6⅜ | 20/- | — |
| " " 3½% Debs. | £105½ | £102½ | £90 | − £2 |
| Granada Theatres 1st Pref. | 22/9 | 19/- | 18/9 | + -/3 |
| Humphries, G., Co. (5/-) | — | — | 45/9 | + -/9 |
| Kinemas Ord. (5/-) | 12/7½ | 10/- | 10/- | — |
| Mde. Tussaud Def. (1/-) | 7/9 | 4/-⅜ | 4/- | — |
| " Prefd. Ord. | 30/3 | 22/6 | 23/9 | + -/3 |
| Moss Empires Ord. | 48/- | 40/- | 33/9 | — |
| " Cum. Pref. | 25/3 | 23/- | 22/6 | − -/6 |
| " 3½% Deb. | £105 | £103 | £90 | − £2 |
| Odeon Assoc. 4½% Pref. | — | — | 19/3 | + -/3 |
| " 3½% Deb. | — | — | £90 | — |
| Odeon Props. 4½% Pref. | 25/3 | 21/- | 19/9 | + -/6 |
| " " 3½% Debs. | £109 | £98 | £90 | — |
| " " 4% Debs. | £108⅜ | £101½ | £90 | − £5 |
| Odeon Theatres Ord. (5/-) | 53/1½ | 38/9 | 33/9 | + 1/3 |
| " 6% Pref. | 30/6 | 25/9 | 24/6 | + -/9 |
| P.C.T. 10% Cum. Pref. | 41/10½ | 36/9 | 27/6 | — |
| " 7½% "A" Pref. | 33/9 | 30/7½ | 26/3 | − 3/9 |
| " 7½% "B" Pref. | 33/9 | 31/- | 26/3 | − 3/9 |
| " Construction 7% Pref. | 33/3 | 28/3 | 25/- | − 1/3 |
| Scophony (5/-) | 16/- | 6/6 | 4/10½ | − -/1½ |
| Stoll Theatres Corpn. | 24/9 | 17/9 | 11/9 | + 1/- |
| Twentieth Cent. Ord. (5/-) | 5/1½ | 3/- | 2/6 | — |
| " 6% Pref. (10/-) | 12/3 | 7/6 | 7/6 | − -/3 |
| United Entertainments Ord. (5/-) | 11/11½ | 10/3 | 9/6 | + -/6 |

# Greater Union Makes Steady Profit Increase

AUSTRALIA'S leading circuit combine — Greater Union Theatres—has shown a steady increase in trading profits since 1943. This was made clear by Norman B. Rydge, chairman of directors, in his recent report to shareholders.

Greater Union Theatres Pty., Ltd., sought and obtained Treasury approval for the increase of its nominal capital by £1,000,000, divided into 1,000,000 5 per cent. cumulative preference shares of £1 each. Half of these shares were subscribed as follows on April 22, 1947:—

| | |
|---|---|
| West's, Ltd. | 131,000 |
| Spencer's Pictures, Ltd. | 133,500 |
| The Greater J. D. Williams' Amusement Co., Ltd. | 162,500 |
| Amalgamated Pictures Ltd. | 73,000 |
| | 500,000 |

The remaining 500,000 preference shares are held in reserve, but the prior right to apply for these rests in the Rank Organisation.

Another addition to the Greater Union group of companies which has taken place is the formation of a company called Sixteen Millimetre Australia Pty., Ltd.

The following statement gives the trading results of the four operating companies of the group for the years 1943, 1944, 1945 and 1946:—

| | |
|---|---|
| 1943 | £110,832 profit. |
| 1944 | £108,350 profit. |
| 1945 | £107,583 profit. |
| 1946 | £112,595 profit. |

Profit for each of these years has been arrived at after making a reserve for taxation.

During the year to December 31, 1946, taxes paid by the four operating companies amounted to £150,535. These payments do not cover the whole of the liabilities for taxation of the operating companies to the end of December last.

The dividend declared by Greater Union Theatres was £75,000 (the same as last year), of which £37,500 was paid to the holding companies.

## AUSTRALIA WANTS U.S. INVESTMENT

Hollywood has been asked by the Australian Government to invest two million dollars each year in Dominion film production, cables the KINE.'s New York correspondent.

This, it is understood, would be part of the 30 per cent. cut in earnings sent back to the States.

## Worrow Heads A.C.T. Publicity Group

Jack Worrow was this week elected chairman of the Publicity Committee of A.C.T., following the term of office by Margaret Marshall. Vivien Knight becomes vice-chairman. Miss Marshall remains on the committee.

## P.R.C. Moves

Producers Releasing Corporation has a new office at Hammer House, 5th Floor, 113, Wardour Street, London, W.1. Telephone is GERrard 5035.

# NORTH WESTERN S.C.M. COMPLAINS OF APATHY

## 1,250 Membership Out of Potential 7,000

APATHY of managers concerning the activities of the Society was the subject of comment at the meeting of the North Western branch S.C.M. at Liverpool on September 2.

E. Appleton, who presided, in referring to the small attendance, said it would appear that managers would not display a more active interest even when there was a possibility of their pockets being affected. If power and film cuts took place somebody was going to suffer, and managers would be "up against it."

"If they have not sufficient interest to come to the meetings, I do not see why other people should worry about them, except for the reason that if they fall we fall with them."

Expressing appreciation of the publicity given to the meetings by the Trade Press, the chairman added: "Our combined efforts appear to be unavailing in stimulating interest. With the material the Trade Press have had, they have done very well."

When it was stated that the S.C.M. membership was about 1,250, John F. McGregor said he believed the potential membership was 7,000.

It was pointed out by W. E. Humphreys that the poor attendance might be accounted for by holidays and the fact that one of the circuits was holding a managers' meeting that day.

The chairman reported that the nominal roll of members had not yet been received from headquarters.

Arrangements for the dance to be held September 24 were discussed. It was decided to invite S. Butchart, the general secretary, and also to ask him to supply the information concerning membership, etc., which was considered essential. On the proposition of W. Howarth, it was agreed that the members present should advertise the dance on their screens by means of slides.

The dance is to be held at Reece's Restaurant, Liverpool.

Next meeting will be held on September 16.

## Midland Employers See "This Modern Age"

Representatives of some 200 Midland industrial concerns last week accepted an invitation by Arnold Heckle, Midland Regional Controller of the Board of Trade, to attend a special showing of "Development Areas," the latest of the "This Modern Age" series.

This special exhibition was staged at the West End Cinema, Birmingham, by manager Arthur Davis, and in welcoming the visitors, Mr. Heckle congratulated Midland industrialists on the part they were playing in revitalising the country's development areas.

*Bing Crosby and Bob Hope who appear as themselves in Paramount's musical VARIETY GIRL reviewed in this issue. Almost all of Paramount's stars appear in the film*

# Radio Short of Disney Colour Prints

WILLIAM B. LEVY, sales manager for Walt Disney Productions, said in New York over the week-end that as Technicolor negatives are retained in the U.S. when product is sent to Britain, the number of colour prints of Hollywood films already in the country cannot be increased under the Dalton duty system.

RKO-Radio, he said, has only a few prints of the new Disney feature, "Fun and Fancy Free," for British release.

"The British public does not seem to be particularly appalled over the withholding of U.S. pictures," he said.

## Liverpool Showmen Enthuse over "Bankdam"

"Another triumph for British films" was the almost unanimous verdict of the Liverpool Trade after the preview of "Master of Bankdam," G.F.D.'s new offering from Holbein Films, starring Anne Crawford, Dennis Price and Tom Walls. Showmen from all over the area declared their appreciation of this production from Edward Dryhurst and Walter Forde.

"Master of Bankdam" is at present having an exclusive season at the Leicester Square Theatre, London.

## COAL BOARD FILM

The National Coal Board has commissioned Citizens Films to produce a film to attract recruits to the mining industry. This week Herbert Marshall, of the company, visited a Fife coalfield to gather material for the film.

# TRADE HONOURS BROOKE WILKINSON

## Appreciation of Services with K.M.A. and B.B.F.C.

IN celebration of the golden wedding of J. Brooke Wilkinson, secretary of the British Board of Film Censors and of the Kinematograph Manufacturers' Association, the latter body acted as hosts at a complimentary luncheon on Thursday of last week. Tom E. Davies, chairman of the K.M.A., presided.

In humorously reminiscent mood, Ernest E. Blake, managing director of Kodak, recalled the first memories when Brooke Wilkinson was with Woollers—a firm of wholesale chemists in Manchester, and later with Humes of Edinburgh.

He recalled the incorporation of the Kinematograph Manufacturers' Association in 1907, with Bill Barker as secretary, and then the appointment of Brooke Wilkinson.

"Brookie" had done yeoman service as secretary of the Association and of the Board of Film Censors, and by his statesmanlike handling of censorship problems and his close contacts with the Home Office had done an invaluable work for the whole trade.

Sir Sidney Harris, the recently appointed President of the Board of Film Censors, recalled his first talks with Mr. Brooke Wilkinson 35 years ago when he was at the Home Office.

Colonel A. C. Bromhead, supporting the toast, said that the occasion of a golden wedding was one that was happy, solemn, thoughtful and joyful. He recalled the fact that he guaranteed Brooke Wilkinson's first year's salary as secretary of the Kinematograph Manufacturers' Association.

### Presentation of Address

At this point, Mr. Davies handed to Brooke Wilkinson an illuminated address.

He also handed to Mrs. Brooke Wilkinson a diamond and gold brooch.

The toast having been honoured, Brooke Wilkinson replied, also recounting his early work in Manchester and later his move to Edinburgh, where he had his first experience of operating a projector. Differences which took place between himself and the firm caused him to come south, where he established himself in Fleet Street for a time and later endeavoured to purchase the *Optical Lantern Journal*, out of which the KINEMATOGRAPH WEEKLY grew.

It was in 1912 that the British Board of Film Censors was formed, and one of the first acts was to meet the London County Council, which was then preparing an Act of Parliament to control the kinema Industry, and to set forth the reasons against such control.

The toast of "The Visitors" was proposed by R. H. A. de Jonge, who spoke of the work which the K.M.A. had performed on its apparatus side and its promotion of the interests of manufacturers, and expressed warm appreciation of Brooke Wilkinson's work.

*Trade veterans J. Brooke Wilkinson and Ernest Blake*

### Felt it a Duty

B. T. Davis, president of the Cinematograph Exhibitors' Association, said he felt it a duty to come to London, as representing the exhibitors of Great Britain, to pay honour and respect to Mr. Wilkinson in their appreciation of the work which Brooke Wilkinson had done as secretary of the Board of Film Censors, and wished him, on behalf of the exhibitors, continued happiness.

Major R. P. Baker, ex-president of the K.R.S., said that he would like Sir Sidney Harris to know that they had always looked upon Brooke Wilkinson as the film censor throughout his many years of service.

I. D. Wratten, president of the B.K.S., spoke briefly on behalf of his Association, echoing the sentiments of those who had spoken before.

Major Fox proposed the toast of "The Chairman," which was carried with acclamation.

# FIRST SOUTH AFRICAN FILM IN ENGLISH

The first feature talkie to be made in English in South Africa is nearing completion. The production, which is being made by Unifilms (Union Film Productions (1939) (Pty.), Ltd.), Johannesburg, is based on the national folksong of South Africa, "Sarie Marais."

The story is set in the Boer War period of 1900 and tells of a young Boer who, on the outbreak of the Boer War, fled to a safer part of South Africa than the Transvaal. His main anxiety towards the end of the war is whether the beautiful Sarie Marais he had left behind would still be waiting for him.

The characters who make up the story are all members of the Boer farming community. A portion of the film shows life on a small farm, after the fall of Pretoria. There are many outdoor scenes typical of the country life of South Africa in those days.

The major portion of the film is taken up with the events that occurred during one night.

Unifilms has produced a number of feature films in South Africa in the Afrikaans language.

# THE PRESS APPLAUDS ANOTHER GREAT BRITISH PICTURE

**" Another really worth-while British film . . . A darn good picture with plenty of action, thrills and humour."**
*Reg. Whitley*—**DAILY MIRROR**

**" 'Captain Boycott' is a jolly good piece of cinema and excellent entertainment. It will have the patrons rolling up to the box-office . . . "**
*Joan Lester*—**REYNOLDS NEWS**

**" Such a refreshing picture, such an entertaining picture, such a very well-made picture . . . . . a grand bit of entertainment."**
*C. A. Lejeune*—**THE OBSERVER**

**" . . . . . a brilliantly-made film . . . . . Stewart Granger's finest performance . . . . . "**
*P. L. Mannock*—**DAILY HERALD**

**" . . . Stewart Granger gives the best performance of his career . . . . a very well made film."**
—**NEWS OF THE WORLD**

**" Everything's just right about 'Captain Boycott' . . . . the atmosphere, the pace and the casting. You'll gather I liked 'Captain Boycott.' So will you."**
*Denis Myers*—**THE PEOPLE**

**" . . . . . a most engaging film . . . . "**
—**THE TIMES**

**" . . . . . an admirable addition to the number of home-made jobs that are putting over the British story . . . . "**
*Jympson Harman*
—**THE EVENING NEWS**

**" . . . . I enjoyed 'Captain Boycott' and I'm sure you will, too."**
—**SUNDAY EXPRESS**

**" A fascinating story . . . The hero of 'Captain Boycott' is so real that when he strides across the village street you can almost hear the celluloid rip."**
*Helen Fletcher*—**SUNDAY GRAPHIC**

**" Mr. Launder is one of the ablest and wittiest producers, directors and writers now making films anywhere, and 'Captain Boycott' has many of the qualities we expect of him : vigour, action and irrepressible humour."**
*Campbell Dixon*
—**DAILY TELEGRAPH**

**" An exciting story . . . romance, adventure and considerable incident . . . I think this film will succeed."**
*Dick Richards*—**SUNDAY PICTORIAL**

**" Has atmosphere, tension and even at moments the true pulse of tragedy . . . a notable addition to the British list . . . "**
*Eric Watkins*—**NEWS CHRONICLE**

**" Frank Launder and Sidney Gilliat have made a thrilling adventure . . . "**
*Ingred Etter*—**DAILY GRAPHIC**

**" . . . . . a straightforward, hard-hitting, hard-riding story of right triumphing over wrong . . . . . "**
—**THE STAR**

**" . . . . big and exciting . . . . . "**
*Harold Conway*—**EVENING STANDARD**

**" Nearly perfect . . . the most entertaining film I can remember."**
*Terry Ward*—**IRISH PRESS**

**" A film that possesses strong box-office appeal."**
—**IRISH TIMES**

**Release Date: October 27**

## GENERAL FILM DISTRIBUTORS

J. Arthur Rank presents

# STEWART GRANGER
# KATHLEEN RYAN in

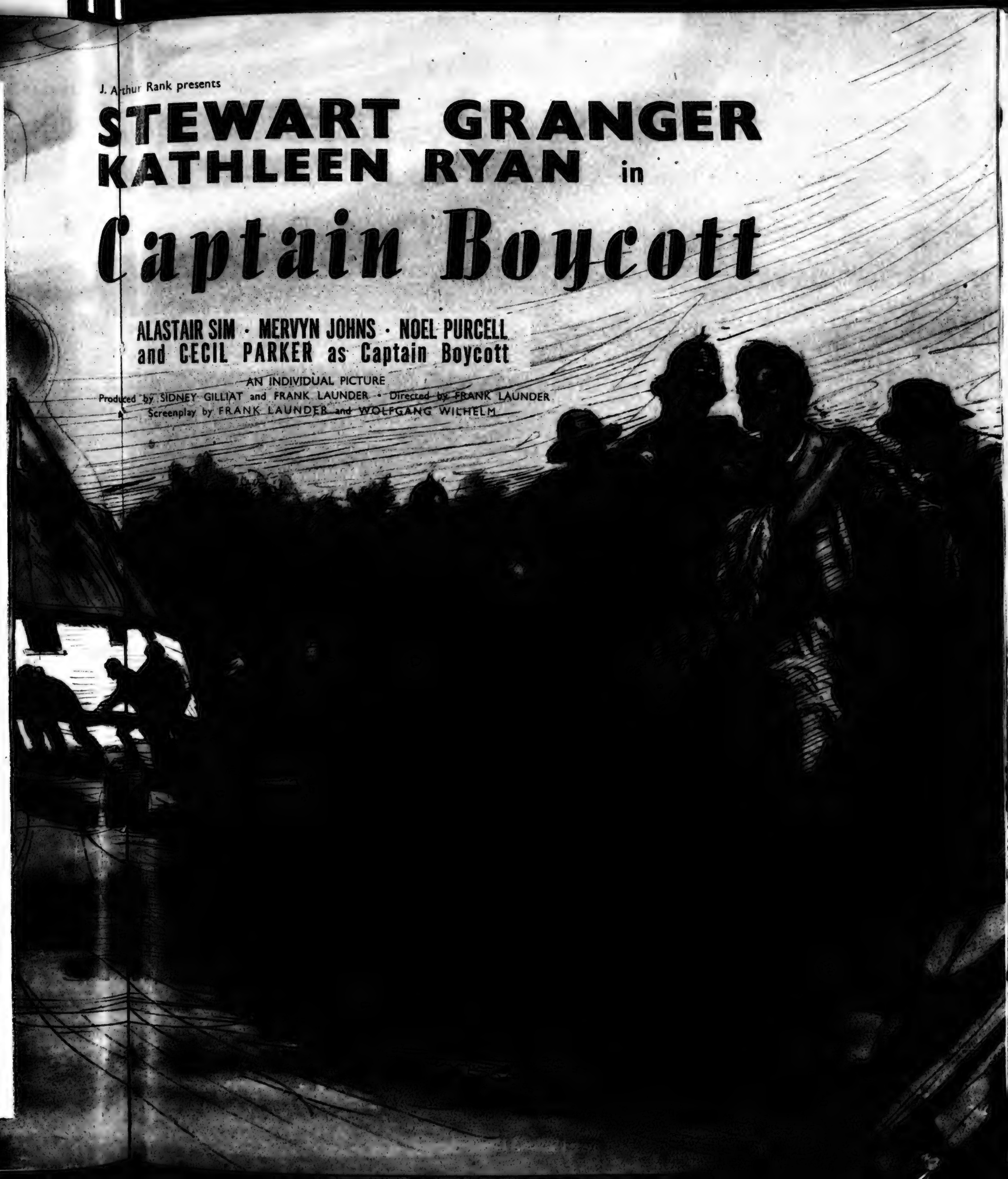
# *Captain Boycott*

**ALASTAIR SIM · MERVYN JOHNS · NOEL PURCELL**
**and CECIL PARKER as Captain Boycott**

AN INDIVIDUAL PICTURE

Produced by SIDNEY GILLIAT and FRANK LAUNDER · Directed by FRANK LAUNDER

Screenplay by FRANK LAUNDER and WOLFGANG WILHELM



THE WEEK IN SCOTLAND

# These Films Were the Talk of Edinburgh Festival Viewers

## PAUL ROTHA DOCUMENTARY FOR WORLD DISTRIBUTION—AN ITALIAN MASTERPIECE

THE final programmes of the International Festival of Documentary in Edinburgh, given in the Playhouse on Sunday, included the two most outstanding films of the whole festival—Paul Rotha's "The World is Rich" in the afternoon, and the Italian Roberto Rossellini's "Paiso" in the evening.

At a private view of "The World is Rich," Rotha told his audience that the film had been shown a few days earlier in Geneva to the delegates and representatives of 48 nations and 18 international organisations.

The film, which is to be translated into 20 or 30 different languages, was made by C.O.I. for the Ministry of Food. The paradox of hunger and famine in a world that is rich is dramatically handled at the outset.

### Vivid contrasts

The method of Rotha's other films, "A World in Plenty" and "Land of Promise," is repeated—voices and music on the sound track, vivid contrasts—rich and well fed people gorging themselves in expensive restaurants, and grim moving pictures of starvation, misery and suffering—clever diagrams of statistics, and then the effort to build up a world organisation for tackling the problem, first by U.N.R.R.A. and later by F.A.O., with the case argued through the mouths of LaGuardia and Sir John Boyd Orr.

"Paisa," which Grierson last Sunday called the greatest film of the year, is an unusual documentary in that it consists of six short stories with one single overall theme—the reaction on each other of persons of different nationality, race, culture and religion during a climacteric period of the last war.

The Danish film, "Your Freedom is at Stake," was a disappointment. The resistance and underground sequences made during the occupation are interesting, but in the main it is just compilations of goose-stepping Germans and shots of Hitler. It dragged on for an hour and a half, and puzzled many people by its diffuseness.

The evening programme also included "Antarctic Whale Hunt," which Alec Bryce, another Scotsman, did for the Rank monthly magazine, "This Modern Age."

During the week some 60 documentaries were shown at afternoon and evening sessions in the Film House Theatre.

### Controversial Subjects

Monday's programme included "Indonesia Calling" (Australia), and "Youth Railway" (Jugoslavia), two somewhat controversial subjects, because they both dealt with movements on which world opinion is divided; and "People's Charter," the first film made for U.N.O. Tuesday was mainly devoted to Scottish documentaries, and included "Caller Herrin'," a vigorous study of the Scots herring industry by the Edinburgh Campbell Harper unit, which was a direct descendant of Grierson's 17-years-old "Drifters"; and "Paddy's Milestone," by the Glasgow Elder-Dalrymple Company which tells the story of Ailsa Craig and the curling stones manufactured from its rock.

The main feature of Wednesday's programme was the showing of several cartoons by Norman M'Laren. M'Laren, a Stirling man like Grierson, studied at Glasgow College of Art, and came over for the festival from Canada, where he is now producing some very clever and original cartoon work.

On Thursday the principal film shown was the Australian "School In the Mailbox," describing the State-sponsored correspondence schools for isolated children. Friday's programme included "Denmark Grows Up," dealing with child welfare, and the British "Modern Guide to Health," a black-and-white cartoon made for the Ministry of Health by the Halas and Batchelor film unit. The Film Theatre shows were concluded on Saturday, when, in two sessions, 20 films drawn from over half a dozen countries were shown.

### A FILM OF EDINBURGH

Ralph Keene, director of "A String of Beads," the documentary about Assam tea gardens, who was in Edinburgh for the Documentary Festival, is to make a film of Edinburgh for the C. of I.

Some attempts to film bits of Edinburgh, notably the Royal Mile, were not very successful, but Mr. Keene is confident that Edinburgh is eminently suitable as a documentary subject. The days of objective documentary are finished, he believes. You must now humanise everything, and tell a story through the lives of the people, and translate subjects into personal terms.

### CINEMA CLUB RESUMES

Cinema Club monthly luncheons will be resumed after the holiday season on Friday next in the Picture House Café.

Alex. Langlands, convener for the Sports Committee of the Cinema Club, reports that the competition for the King Trophy has now reached the third-round stage, and is hopeful of having the final decided this month.

### Back to United Artists

Jack Finlay, who has been on the road for Columbia in Scotland, has rejoined United Artists as sales representative. He succeeds Walter Jacobs, who is now acting as booking manager for the Harry Winocour Circuit.

M-G-M's office in Dixon Street, Glasgow, new telephone numbers are Central 7296-7297.

*Michael Redgrave in a scene from FAME IS THE SPUR, a Two Cities' production, which is the first of the top-ranking British films in G.F.D.'s Autumn Trade Show schedule*

## G.F.D. Chief to Meet Irish Exhibitors

E. T. CARR, joint managing director of G.F.D., and Sydney Jackson, assistant to the managing directors, will be among those who will fly to Dublin this week for next Saturday's gala premiere of "Captain Boycott" at the Theatre Royal. Mr. Carr intends to take advantage of the occasion to renew acquaintance with his many friends in the Industry in Eire.

"I am looking forward to this trip," he said yesterday. "I have many good friends in Ireland and I hope to make many more. I am going out to see for myself what Trade conditions are like over there to-day. I want to find out what special problems the exhibitor may be up against and if I can be of any help.

"I am certain that 'Captain Boycott' will do much to enhance the already fine reputation that British films have gained, both in the Republic and in Northern Ireland."

## Nottingham Kinemas Raise £286 for N.S.P.C.C.

Nottingham heads the list with the highest individual total in the recent kinema collections for the N.S.P.C.C. The kinema was the Odeon, and the total raised in one week was £157.

Collections were also made at the Hippodrome, Mechanics' and Grand, Nottingham. The total from all four was £286. The collection was made in 223 kinemas in the country.

### "JERICHO"

In the KINE.'s Monthly Film Index of September 4, 1947, it was erroneously stated that the renter of the film "Jericho" was G.F.D. The film is actually being rented by Ambassador.

## MERSEYSIDE GOLFERS' NEW BOGEY—FILM DUTY

### Grim Speeches at Annual Competition

LIVERPOOL Exhibitors' Social and Sports Committee, whose activities have been suspended since 1940, resumed its annual golf competition at the Childwall club last Thursday.

The competition was open to all film people in the Merseyside area.

The organisation was undertaken mainly by P. M. Hanmer, the other members of the committee being G. Dudley West, R. H. Godfrey, R. P. Rutherford, and W. J. Speakman.

Both the challenge trophies were retained by competitors whose interests are mainly on the exhibiting side of the business. Neither of the cups have been held by a member of the renting Trade since the competitions were started in 1933.

Results:—

Best net score (for trophy presented by C. Doyle) and first prize, Harold Platt, 93-22-71; 2, Harold Brooks, 89-17-72; 3, W. Lodge, 89-16-73.

Scratch Cup: R. Godfrey, 79-5-74. (Mr. Godfrey is the third member of his family to hold this cup).

Booby Award: G. Edwards, gross return 135.

Replicas of the cups were presented to the previous holders: Bryce Hanmer and E. Lovelady.

Winners of the draw: 1, P. M. Hanmer; 2, G. Edwards, and 3, T. P. Nicol.

### Tribute to W. J. Speakman

P. M. Hanmer, who presided at the dinner and distributed the prizes, departed from precedent by introducing "shop talk." In a reference to the predicament of the film Industry, he paid tribute to the excellent service rendered to the C.E.A. and to the North Western branch by W. J. Speakman.

W. J. Speakman remarked that as long as he had been in the Trade, ruination was just "round the corner." Never was that nearer the truth than to-day. The outlook was unquestionably grim. He had every reason to believe that eventually, in a few months' time, means would be found to bridge the gap in the supply of films caused by the Government's confiscatory tax on imported product. Small exhibitors might not become aware of the film shortage for two years, but the London West End theatres might feel the pinch in a few weeks and key theatres in the provincial cities a short time after.

### Small Exhibitors' Worry.

Small exhibitors would be able to carry on for two years, provided new Home Office regulations did not close them down, because the theatres did not measure up to the required standards.

Securing film product in the first place primarily affected the big people in the exhibiting world and the situation is "really grim."

It had been suggested the American renters might close down their premises or decline to take any more contracts. Speakman believed that would not happen.

"I sincerely trust the Cabinet will not force our Trade to close down entirely," added Speakman.

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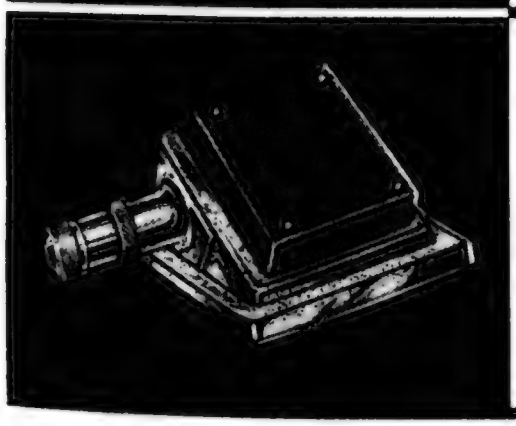

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**T.47 FOOTLIGHT MICROPHONE**

This is a highly sensitive instrument designed expressly for use along the footlights of a stage. Ideal as part of a "booster" sound reinforcing system. Heavily plated and highly finished.

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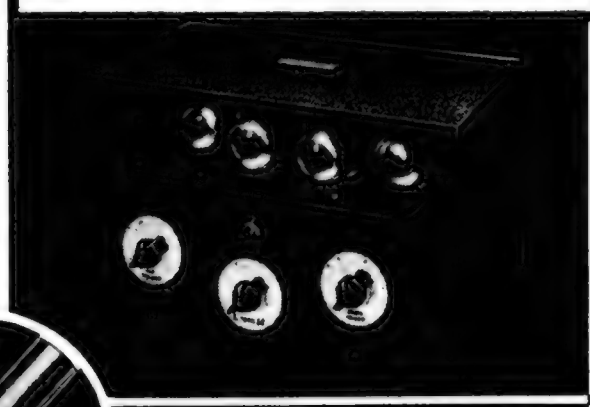

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# MANAGEMENT

*by THE MANAGER*

# NO WORK and WANT if we Don't Put our Backs into the Job

AT an informal gathering of managers which I attended recently, a dogmatic "theatre minder" was outlining his five years' plan for our future. It included additional emoluments that were beyond the wildest dreams of the average manager. He asked for conditions that would make the world of management Utopia. When this fellow left our company, another manager said: "You talk about WORK or WANT, some of these chaps seem to prefer to want rather than to work."

He spoke words of real wisdom. There are some—not many, thank goodness—who seem to spend most of their leisure time, and some of their reputed working hours, wondering what concessions we can ask for next. At this stage, I think, we should consolidate before making new attacks. The Industry faces an uneasy future, as the result of the imposition of the heavy tax on foreign films, a possible fuel crisis, and staff problems. Let us, then, for the time being feel satisfied with our gains, and, more important, make sure they are justified. We can best do that by putting everything we know into our jobs. We owe it to our employers not to embarrass them, and to give all we have to help them through the next few months.

I do not suggest that a reduction of wages—a grim prospect discussed by the Bristol branch recently—must be accepted. I would oppose any such retrospective step, strongly and even bitterly if it is seriously suggested. We can do far more good, and give the shareholders a better break by working and thinking harder than ever before. We can watch expenditure and plan economies where these can be effected without impairing efficiency.

## Look Out for Redundancy

THERE is another, more serious, reason why managers will be well advised to take off their coats and get down to real work. I forecast some time ago that, in the autumn, with the end of the holiday season, there would necessarily be a thinning out of personnel, because of the release of assistants and relief managers from holiday relief work.

The circumstances have since deteriorated, and I'm very much afraid that the pruning will be more extensive than would normally have been the case. There is every probability that, in addition, a number of minor executive posts will be deemed redundant because of the necessity of economy. In most instances these jobs were filled by men promoted because of their management ability. The services of these men will undoubtedly be retained, and, inevitably, as managers. There are my views; many of you probably won't like them, but you had better consider them in relation to your own future. You owe that to yourself if to nobody else, and be as frank with yourself as I have been with you.

## Fusion Imminent

THE amalgamation of the two managers' associations is imminent, judging by the outward signs. I, as you well know, will welcome the fusion, but I hope sincerely that members of the C.M.A. are not treated as poor relations.

Referring back to my previous paragraph, I trust that the agenda for the next few months will concern itself more with the future of the Industry than with the future of the managers. In doing so the executives of the Association will perform the greatest service for managers generally.

## Ballet at Kilburn

THE short ballet season at the State, Kilburn, will soon be here. Exhibitors will await results with interest although there are few kinemas that could carry the weight of International Ballet.

I had a whimsical thought as I watched Columbia's fantasy, "Down to Earth," which played at the State, Kilburn, recently. Those who have seen that excellent production will remember that the high spot of the picture is a ballet flopping and being superseded by "jive" to save the company from disaster.

I wonder what Kilburn audiences thought of that sequence, and how they will react to the stage ballet following almost immediately after? "Down to Earth" is a grand musical, but as a "trailer" for stage ballet on a big scale I should imagine that its value is very problematical.

## Book or Film?

THE practice of using "best-sellers" for film productions raises an interesting query. What constitutes the best tie-up line? "Buy the book, then see the film," or "See the film, then buy the book."

I have analysed my own patrons' opinions, and have come to the reluctant conclusion that the latter is better for exploitation purposes. Very often the patron who has read a book is disappointed in the subsequent film production.

Let us get our bookshop window displays by all means, but ask the public to see the film first. Generally we should get more out of it this way. Otherwise I think we'll do the publishers more good than we will do ourselves.

## Pay During Illness

MOST exhibitors treat employees sympathetically during illness, quite often making *ex-gratia* payments far beyond their liability under the agreement. Admittedly, in most instances, this is possible because the duties of the absentee are distributed among remaining members of the staff. Therein lies a snag so far as the manager is concerned. We frequently find extreme reluctance among employees to vary their duties in any way whatsoever. The fact that such variation is only caused by the unavoidable absence of their colleagues invariably leaves them cold. Even when you try to explain that they are making it possible for you to pay wages to the person who is off ill, they remain stubborn.

I sometimes wonder whether it would be an advantage to put a notice up in the staff rooms explaining the circumstances, and most particularly that no additional working hours are involved, nor are the N.A.T.K.E. conditions being ignored.

There undoubtedly is a lack of understanding among the workers to-day. For example, we all know the usherette who takes a couple of days off when she isn't feeling very well, and then raises the query about which day she will have off, as she was ill on her normal off day. That sort of thing doesn't encourage us to continue to pay wages after the agreed period has expired.

Another complaint to which I know no answer is that of the attendant who doesn't pull his weight. The others raise objections, and ultimately force you to sack the culprit with or without replacement. If, as often happens, you don't have somebody to fill the job straightaway, the complaints are intensified, and it is not unusual to find yourself faced with wholesale resignations.

I'm afraid that my contribution to the staff problem does nothing more than put in cold print troubles that are known to all managers. It may explain to readers who are not on the managerial side one of our lesser known problems. It may be read by employees who will thereby understand our difficulties. In fact, it might well be shown to usherettes, attendants and cleaners who think they are badly treated when illness depletes their ranks.

## Civic Productions

THE Manchester civic film, "A City Speaks," has been most successful—in Manchester. It will be interesting to hear how it fares elsewhere than in Lancashire. If my information is correct, several other towns are toying with the idea of making films of a cultural or documentary type.

I suppose these are subsidised from the rates, which is entirely the affair of the ratepayers concerned. What we should be concerned about mostly, however, is whether this expenditure of film stock, the booking of cameras and technicians, and the possibility of using up studio space is justified. Remember that every camera and every square inch of studio floor space should be working overtime just now to produce films likely to justify widespread commercial distribution.

It won't be much solace to the Glasgow exhibitor to know that a film on Manchester is very successful in Lancashire, if the film is not bookable on Clydeside. I do not suggest that it couldn't be. I only quote this as a concrete example of what might well become a common practice. If it is proved to be a national commercial proposition, then that's fine, but I'll take an awful lot of persuading that this is the right time to pursue these experiments.

## Managers' Clubs

EDINBURGH is to have a managers' club. It will be a reflection on the enterprise of the Trade in the Metropolis if the Scottish capital is the first in the field with a club that is the private property of the Trade. As this news follows details of the Blackpool get-together scheme and discussions for a similar project in another district, I hope Londoners will make an effort to get off the mark pretty soon. It will be a very sad state of affairs if the time comes when provincial cities have their own premises while London managers must continue to entertain their provincial colleagues in the locals.

# SHOWMANSHIP

## Know Your Local Editors and the Type of Copy They'll Publish

**DO you know, personally, the editor and feature writers of your local papers? If not, then I suggest that you should get acquainted with them as soon as possible.**

**Managers know well enough the value of the local paper as a medium of achieving free publicity, but many, I am certain, do not make the most of their opportunities in this sphere of exploitation. And the reason, more often than not, is that they have no knowledge of how the Press works or of the material it requires.**

**Get in touch with your local editor then; ask to be shown over the editorial offices, the printing works and the block-making department. This will be a very profitable introduction to the technicalities of getting a paper to press, and a means of getting to know the personalities on the staff. After having shown an interest in the behind-the-scenes activity in a newspaper office you can then get down to the more important task of discussing with the editor the kind of copy which is most likely to find its way into the editorial columns.**

In these days of newsprint shortage and momentous world affairs it is becoming more and more difficult to come by those few inches of editorial space. There is no longer any room for those familiar blurbs, extracted from the campaign sheet.

Obviously your copy must have some news value or strong reader interest if it is to make the grade.

THE question of newspaper publicity has been tackled realistically by the Manchester office of the Odeon circuit's Northern Control. Recently I travelled to Manchester, with colleague Leonard Wallace, to judge the showmanship competition sponsored by L. B. Fancourt, executive administrator of Northern Control, for the managers of the 27 kinemas in the North-Western area.

Perusal of the entries revealed a fine competitive spirit among the managers, and showed that they have a keen appreciation of showmanship values, but what impressed me most was the amount of free newspaper publicity secured.

The competition covered a period of 26 weeks, and during this time the 27 managers between them secured the grand total of 3,586½ in. That, indeed, is an achievement. The managers concerned must be congratulated for their local spadework, but a good deal of credit must also go to the organisation at the Manchester office.

Fancourt and his assistant, Harry Murray, a live wire and exploitation enthusiast, have developed what amounts to a publicity service for the benefit of their managers. Apart from feeding the managers with publicity material the office turns out special news stories and feature articles which are placed with local papers. The results achieved speak eloquently of the value of the service and the idea is one that could be developed in other areas, and, perhaps, in a smaller way by individual managers.

The competition, as announced in last week's issue, was won by G. S. Jolliffe, manager of the Odeon, Chester, also winner of the Company of Showmen's August Award.

Jolliffe's campaigns were outstanding by virtue of their originality and scope of appeal and the successful execution of the campaigns was in no small measure due to the team spirit shown by his two assistants, A. H. James and G. H. Harrop.

The runners-up were E. Meadows, Odeon, Manchester, in second place; R. J. Brunt, Odeon, Blackpool, and C. Smith, Odeon, Whalley Range, who tied for third place, and G. Bernard, who received special mention for his consistently good work at the Odeon, Bury.

The winner will receive the handsome silver cup presented by Fancourt for periodical competition, and the runners-up will receive special certificates.

### Photographic Beauty Contest

A PHOTOGRAPHIC beauty contest to find Chester's most "Magnificent Doll" was launched successfully by Kenneth Edmondson, Gaumont, for the G.F.D. film. In organising the contest he secured the co-operation of one of the largest stores in the city and a branch of a London photographic firm which has a studio in the store.

A special display was made at the head of the store's main stairway and art cards were displayed at each counter. The photographic firm also provided cash prizes totalling £18 and presented cabinet photographs to the three prizewinners. Twenty-five thousand throwaways publicised the event, a showcase display was made at the theatre, and the local Press carried stories of the affair.

The winners finally received their prizes from Private Tony Stockman—"Ginger," of the B.B.C "Just William" series—on the Gaumont stage.

### Steps in the Right Direction

T. C. GRAHAM, while performing relief duties at the Gaumont, Finchley, organised a series of tie-ups for "The Loves of Joanna Godden" Most important of these was an island window display at the principal local store. This was devoted to a fashion link-up.

Household step-ladders were the media for tie-ups with four ironmongery shops on the lines: "Sound steps for the householder are those taken to see 'The Loves of Joanna Godden' at the Gaumont . . ." Increases in the sugar and sweet rations also afforded an opportunity for topical tie-ups with four other shops.

### Personal Note

"IT has always been my practice to advise you in advance of the really great films that are to be shown at this theatre." This was the opening paragraph of a personal letter widely circulated by L. Putsman, Odeon, Loughborough, for "Black Narcissus."

Brochures were also distributed to clubs, works' canteens, Post Office staffs, the employment exchange, and various hotels. Two large displays were arranged at a ladies' outfitter's shop and a jeweller's premises, and three other shops exhibited lobby cards and quads.

A large banner was also exhibited on a fruit and vegetable stall at the Saturday market.

### Then and Now

IN exploiting "The Shocking Miss Pilgrim," assistant manager B. R. Kelly, on relief duties at the Odeon, Kettering, arranged a tie-up with the Ministry of Labour in connection with the acute shortage of female labour.

The tie-up was a comparison between the conditions and ideas of the "Pilgrim" period and nowa-

## NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

**John E. Lake**, Savoy, Luton.
**O. T. Lewis**, Odeon, Llanelly.
**Fred Bull**, Odeon, Lancing.

*"You will be SO WELL REMEMBERED if you send flowers to your friends" was the basic tie-up line of this attractive display, one of three arranged with local florists by Leslie Stone, Odeon, Barnet, for the RKO-Radio film*

*Here is another simple but very forceful tie-up display, highlighting the film title. It was arranged by A. J. Brown, Empire, Cardiff, at the local gas company's showrooms for THE MAN WITHIN (G.F.D.)*

days. It took the form of a large display in the foyer. A curved striped banner carried the caption "In the Shocking Miss Pilgrim's Day," then pillared beneath were cards worded "Then" and "Now." Beneath the respective headings were comparisons of the working conditions in the two periods. At the base of the display was another banner, worded "For information on available work visit the Employment Exchange.—For an evening's relaxation after work visit the Odeon."

In addition, Kelly arranged another theatre display, made up of a very ancient typewriter, similar to the one used in the film, and a large cut-out of Betty Grable, simply captioned, "Two typewriters from the 'Shocking Miss Pilgrim.'"

A tie-up was also made with a local music dealer.

## Welcome for a Stranger

A TIE-UP with a local baby carriage manufacturer yielded excellent publicity in G. S. Exton's campaign for "Welcome Stranger" at the Odeon, Burnage.

A poster worded "See Your 'Welcome Stranger' in a baby carriage supplied by the Mauldeth Baby Carriage Co., and do not fail to see 'Welcome Stranger' at the Odeon," was displayed in the firm's window, flanked by frames carrying cut-outs and stills from the film. Another poster, similarly worded, was placed in a prominent position in the foyer over a baby carriage. In the carriage were cut-outs of the three stars.

## Speediest Typist Competition

A COMPETITION, to find the speediest typist in Weston-super-Mare, was staged by Ken Rowland, of the Odeon, in connection with the screening of "The Shocking Miss Pilgrim."

Six desk-mounted typewriters were set up on the stage, and each evening competitors were asked to type, a copy of a letter thrown on the screen by slide. Winners each night were given two free seats to see the film and the first and second finalists were awarded additional prizes.

Another feature of the competition was the nightly appearance of a "mysterious old lady," who claimed to be the town's oldest typist. Each evening, after typing a short note, she told Rowland that many years ago she played an organ, and it had always been her ambition to play a theatre organ. After much persuasion she played the organ and rendered a version of "In the Mood." The Press took this up very well, and at the end of the week the "old lady" revealed her identity. "She" was V. Johnson Lewis, the Odeon's resident organist.

## Bury Campaigns

AN effective foyer display was devised by G. Bernard, Odeon, Bury for "The Chase." Set against a black velvet background and suspended in mid-air was a large cut-out dagger with the words: "Hunted—Haunted—Hounded." Beneath this were details of the film and times of showing.

A full window display was also arranged with the local Smiths' bookshop.

For "The Shocking Miss Pilgrim" Bernard arranged a tie-up with the Plaza Ballroom, which exhibited art photographs of Dick Haymes and Betty Grable, with appropriate slips giving theatre credit and date of showing.

At each dance session tunes from the film were plugged with verbal credits from the Orchestra leader. Co-operation was also obtained at the Palais de Danse, where Bill Hawkins and his Broadcasting Band successfully plugged numbers.

Theatre publicity included art illustrations from American trade magazines, and cut-outs of Betty Grable.

## Bombshell at Stoke

NUMEROUS angles of exploitation were successfully adopted by J. S. Livingstone, Victoria, Stoke-on-Trent, for "Incendiary Blonde." Preliminary aids included a foyer display of fire-fighting implements—scoops, rakes, water bucket, stirrup pump and sand containers—together with a display card worded "Don't get alarmed we are prepared when the 'Incendiary Blonde' hits this theatre next week." The whole display was illuminated with concealed lighting of red and a flicker light of white.

A tie-up was also made with Sta-Blond Laboratories, makers of ladies hair shampoos. For this a similar lay-out was effected in the foyer with photos of Betty Hutton, displaying material from Sta-Blond and a display card carrying the caption, "Stay Blonde with Sta-Blond but see 'Incendiary Blonde.'"

To round off the campaign a slide was projected on to the screen worded, "Are you a blonde, if so don't forget to see the 'Incendiary Blonde' at this theatre and collect a shampoo at the box-office with the compliments of Sta-Blond."

## Remembrancers

"SO Well Remembered" was exploited by Leslie W. Stone, of the Barnet Odeon by a trio of tie-ups with florists and a commendable link with the local holidays-at-home scheme. The floral dealers filled their windows with blooms around cards pointing out that "You will be 'So Well Remembered' if you send flowers to your friends."

The Council were running, as part of their park entertainments, a series of quiz and amateur talent shows, and at one of these the compere invited the public to come to the mike and describe to the audience incidents in their lives which were "so well remembered," complimentary tickets being offered for the best. These measures and a musical quiz run by his branch of the O.N.C.C. earned Mr. Stone 12 inches of free editorial space in the local paper.

## Liverpool Competition

T. B. Wilkins, Corona, Great Crosby, Liverpool. enlisted the aid of a local dance band leader in arranging a song competition for "Margie." The band leader selected six tunes from the film in what he considered their order of popular appeal. The public was then invited by Press announcement to submit their selections.

Entry forms were distributed by the band leader at a local dance held prior to playdate and the band plugged the films' songs.

The songs were also featured in a stage interlude in which Wilkins secured the services of a local girl who was runner-up in the recent Carnival Queen competition in the district.

## Juvenile Performers

TWO members of the children's club at the Clifton, Birmingham, helped Eric V. Walls put over "Margie." They appeared with their accordians in a stage interlude in which they gave a rendering of the songs from the film.

Walls arranged a shop-window display at a local milliners. This consisted of a 4-ft. square linen fixed to a frame, placed in the centre of the window, and painted to represent a piece of sheet music with the title "Margie" across the top and stars at the bottom. A jagged hole was cut out of the middle, and behind this stood a cut-out head of Jeanne Crain.

## "Welcome Stranger" Gifts

PROVISION of gifts to the first baby born in the town during the running of "Welcome Stranger" was C. H. Dracott's method of publicising the film at the Odeon, Stockton-on-Tees.

A department store in the town agreed to donate a carry-cot for this purpose, and the Executive Food Officer agreed to make arrangements for a free supply of orange juice.

Paramount agreed to pay for the overprinting of 15,000 labels announcing the gift offer, and these were affixed to orange juice bottles distributed by the food office.

Two big displays in the foyer, three large shop-window displays, and 60 smaller window displays were arranged.

## All for a Bet

IN the course of conversation with the manager of a local paint and decorator's store, Reynolds Roberts, Ritz, Tunstall, made a bet with him that he dare not stand in the theatre vestibule and paint a huge signal-box scene from "Temptation Harbour" while people were entering at the busiest periods.

As a result of eight evenings' work a canvas measuring 120 x 110 inches was completed in various shades of ordinary household distemper. A lamp was

(*Continued on page 34*)

*This is a sample of a series of tie-up displays arranged by J. Harvey, New Cinerama, Glasgow, with the help of Assistant Manager Fraser, for THE MAN WITHIN (G.F.D.) It is simple but gets the film title over very effectively. Other displays were arranged in hat, shoe and clothing shops*

*This representation of an inverted glass was entered by H. Hubball, Grand Palace, St. Albans, Herts, in the Carnival Parade, held in aid of the local hospital. It was an appropriate boost for THE UPTURNED GLASS (G.F.D.) The display piece was exhibited on the theatre front prior to playdate*

## "Duel" in the Sand

*A sand artist on the beach at Great Yarmouth created this model of a scene from DUEL IN THE SUN (Pathe-Selznick). It was part of the exploitation campaign carried out by J. G. Brody, Regent, Great Yarmouth. He also had a four-horse brake, making daily trips to Wroxham Broad*

### SHOWMANSHIP—continued

hung between the wall and the canvas to give the signal cabin the effect of being illuminated.

Whilst the painting was in course of execution a model lighthouse 7 ft. high was constructed from odds and ends, which included four sheets of glass tied with string to form a lamphouse, a dustbin-lid for a cover, an empty paste-drum and strips of wood for the base, which in turn was covered by old posters painted to represent concrete blocks. The lamp-house was lit by a "flasher" bulb.

The foreground was completed by placing models of sailing ships, tugs, and a man-o'-war on the floor, surrounded by wooden drums for stanchions and barrier ropes for dock chains. The whole display was completed 17 days before playdate.

#### Other Credits

C. Dawson, Odeon, Newport ("The Farmer's Daughter"); T. Rowland, Odeon, Chesterfield ("Royal Letter"); G. S. Jolliffe, Odeon, Chester ("The Late George Apley"); Miss Watt, Florida, Glasgow ("Hue and Cry"); G. Ray, Regent, Bradford ("Cloak and Dagger"); W. F. Foster, Dalsion Picture House ("Joanna Godden"); W. S. Raborne, Tudor, Dewsbury ("When You Come Home"); D. Mackrell, Playhouse, Dewsbury ("Till the Clouds Roll By"); R. Phillips, New Cross Kinema ("The Upturned Glass"); G. Bernard, Odeon, Bury ("Dear Murderer"); C. D. Levis, Lyric, Wellingborough ("While the Sun Shines"); W. Smith, Odeon, Halifax ("Dear Murderer"); E. V. Walls, Clifton, Birmingham ("Song of the South"); H. Saunders, Odeon, Prestwich ("Woman Destroyed"); T. Flack, Havelock, Sunderland ("Dead Reckoning"); P. J. Miles, Gaumont, Liverpool ("It's a Wonderful Life"); A. L. Pareezer, Gaumont, Coventry (Junior Club); J. Read, Gaumont State, Kilburn (Personal Appearances); W. K. Mooro, Odeon, Bishop Auckland ("Welcome Stranger"); G. Williams, Regent, Chatham ("Humoresque"); C. B. Wills, Palace, Wandsworth ("Joanna Godden"); C. F. Booth, Odeon, Plymouth ("Take My Life"); L. Putsman, Odeon, Loughborough (G.-B. News); F. J. Field, Odeon, Barrow ("Frieda").

*The Showman*

## MUSIC

*Edited by JACK COURTNAY*

# Simple Devices Can be Used to Stop Those Technical Hitches

MANY interludes and shows I have seen lately have been marred by technical hitches, which points to a lack of co-ordination between console and box. The slide that doesn't come on in time and the speech that doesn't come over the mike are two examples. These faults are apparent to the public and with a little foresight could be avoided.

I am sure many disputes between the organist and the chief projectionist over the failure of a buzzer signalling arrangement could have been avoided if a pilot-light were fitted to the buzzer circuit. With this little device arguments would end, for if the light didn't come on, the organist would know that the circuit had not operated and could plan accordingly.

Similarly, buzzers are not expensive to instal, and while some want them operable by hand and others by foot, surely it would ease the position for everyone and make for smoother running if they were duplicated. I like all my box controls on the left, the usual situation in the States, but I have found them in this country on the right, or in the middle, in fact, and it has just made it that much harder to put over a show.

Some prefer thumb-push controls, while others favour the toe piston, which, as an integral part of the organ mechanism, is by far the most reliable and satisfactory. This should be wired always, and any other fitting to suit the personal wishes of a particular organist should be in addition.

Now to the problem of the microphone. How distressing it is to see the tapping and gesturing which goes on to see if it is alive. Surely a light could be fixed in circuit and fixed on the console to show, as in the case of the buzzer, that the circuit was O.K. for sound. This quite simple suggestion would, if adopted, help immensely, for once the console is up, the organist is cut off completely from the box. And when will off-and-on switches become a standard fitment of the microphones?

As the microphone is playing a bigger part in entertainment every day in every way, it is about time that some of the existing equipment in use to-day was scrapped and replaced.

---

Reginald Adams, at the Tottenham Court Road Paramount, put over a cleverly devised 15-minute presentation, entitled "A Day with the Radio."

Well-thought-out commentary, slides artistically lettered with appropriate Brenograph backgrounds, made this show, and, of course, with the wealth of material that the chosen subject provided, it was not surprising that it was a great success.

Reg. took us through the day from the "Bright and Early" programme at 6.30 a.m. to "And So To Bed" at 10.30 p.m.—not my idea of a day's fun. But he made of it a very interesting interlude indeed.

---

Heard Reginald Porter Brown's show at the Granada, Clapham Junction, last week. Apart from a short, pithy microphone announcement he used nothing in the way of embellishment, depending entirely on his ability as arranger and performer to put over his stuff.

His reception must have gratified him—for it showed that Clapham Junction audiences appreciate stylist performances. Reg. is without doubt developing a technique entirely Porter Brown with success!

---

Al Bollington, I understand, is flying to Dublin for the Irish première of "Captain Boycott" at the Theatre Royal on September 13, and will present his "Favourites of Famous People" interlude.

---

Hubert Selby, who gave a broadcast from the Regal, Kingston, on August 1, writes: "Several conflicting comments have been made by my own circle, the most critical by my wife, so I would be very pleased to hear what it was like from an organist's angle. I don't care if they are not flattering, just as long as they are genuine criticisms.

Perhaps some of you will help Hubert out, but please don't send your letters to me. Send them to him at the Ritz, Ipswich.


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# TECHNICAL

## "On the Threshold of Telecinema"— Waveband Allocation the Key

THE future rôle of television in the kinema was the subject of an interesting address—"On the Threshold of Telecinema"—delivered by E. Horsfield, A.I.F.A., to the Society of Cinematurians at Liverpool.

The difficulties of waveband allocation, he said, would be overcome ultimately by electronic development, but in the meantime he endorsed Howard Cricks' suggestion that the Trade should apply for frequencies for its own exclusive use.

To-day we stand on the threshold of "Telecinema," with central transmitting studios and stages at Sydenham, equipped with the rights of the Image Orthicon camera and lacking only a transmission licence and an allotted waveband. J. Arthur Rank has already indicated his plans and expects to be able to show large-screen television programmes in five or six of his West End kinemas this year.

### Frequency Problem

The difficulties are no longer technical ones of equipment. Because television needs a very wide waveband and therefore a necessarily short wavelength, the Television Advisory Committee faces some difficulties in allotting wavebands, since the number allotted to each country is limited by international agreement.

As Howard Cricks pointed out in the IDEAL KINEMA, one of the problems is that a Government Department cannot create a monopoly; if it grants one waveband, it would necessarily have to allot similar facilities to other claimants, and the necessary wavebands do not at the moment exist.

These difficulties will be overcome by the march of electronic development. In the meantime, I agree with Howard Cricks that the kinema Trade might get together and apply for three or four wavebands for its own exclusive use.

On what broad lines, then, will "Telecinema" operate? Let us see what we have got. We have the camera that will take and reproduce the shot, equipment to transmit it, screens to reproduce it before an audience, and from there the programme can be re-radiated to other kinemas.

### Tele-films Essential

Direct production from television stages is much cheaper and much quicker than film production.

But no Wellsian dream of direct television of programmes from the film studios appears in our "Trailers for To-morrow"—the clock alone would prevent it, for it would be impossible to correlate the time factor in America, Australia and Great Britain, apart from the difficulties in sorting out the wavebands. In any case, while the intimate atmosphere of direct television is ideally suited to the home, it does not lend itself so well to the kinema, and it is doubtful whether audience interest could be maintained by direct-from-stage television programmes.

Thus it is essential that the studios' work must be "canned" and the film itself—not the direct shot—be the subject matter to be televised. Therefore, it seems obvious that while we may have direct television to the kinema of national events such as the Royal Wedding, the basis of "Telecinema" will be the televising of the *copy of the film* or complete film programme from central radiating stations to groups of kinemas on the circuits.

This gives us a central televised projection system which would result in tremendous savings throughout the Industry. Since normally some 200 copies of a feature film have to be printed at a cost of £80 each for material and laboratory work, there would be a saving of some £15,000 per feature right away.

The trafficking of films up and down the country would be a thing of the past, and, with no copies to distribute, the job of the renter's organisation would probably change to that of Trade showing by kine-projecting the copies of complete television programmes and co-ordinating not only playdates, but playing times for the radiated "Telecinema" showing.

Apart from renters' equipment, projection boxes would gradually become unnecessary and the skill of projectionists develop with knowledge to meet the needs of television projection and the electronic engineering that goes with it.

Depending upon the weekly entertainment demand of the public in the days ahead, we shall have either longer exhibitor runs or a much shorter life of programmes, for releases would be concurrent over wide areas. Eventually, we might see key kinemas playing to capacity each day with a daily change of programme, while three-day replays of the same programme may be radiated to kinemas in secondary playing groups of towns.

These seem the obvious developments within the Trade which will come with "Telecinema." Others you will from your experience be more able than I to foresee.

*A close-up of one complete mechanism in the projection room of the Savoy, Blackburn, recently equipped with RCA type LG.220M sound reproducing equipment and Ross G.C.I. projectors*

## New Liverpool Premises for G.B.-Kalee

G.B.-Kalee have secured the tenancy of the premises in Commutation Row, Liverpool, previously occupied by Ealing Distribution. These will be opened when alterations have been completed. The new branch will be under the supervision of L. H. Mould, divisional manager, whose headquarters are at Manchester, with F. Gowling in charge locally.

Mr. Gowling was at one time with the North-Western Circuit as relief manager, and manager of the Palais de Luxe, Liverpool.

RCA SOUND SYSTEM

### Observation Window

## PAYMENT OF MUSIC FEES: U.S. MOVE

EXHIBITORS for a long time have questioned the justification of payment of fees to the Performing Rights Society for the right to reproduce music in conjunction with films.

Since music in kinemas is, more often than not, restricted to that incorporated in sound tracks and the playing of non-sync. records and organ interludes, it is thought that the P.R.S. fee is a duplication of the original copyright payments.

U.S. exhibitors are in accord with this view, apparently, and are to test the legality of the claims of A.S.C.A.P., the U.S. counterpart of the P.R.S., in exacting licence fees from exhibitors playing music on sound-film only.

The Pacific Coast Conference of Independent Theatre Owners, I understand, has established a trust fund, with which it is proposed to fight the issue.

RCA installation engineers performed a remarkable and speedy job when they fitted one of the company's post-war types of sound reproducing equipment into the Ritz, the little sister theatre to M-G-M's Empire, in Leicester Square.

They started operations after the last performance on the Saturday night and, assisted by Stan Perry, M-G-M's chief projectionist, worked all through the night to complete the installation by the following day. At 3 p.m. on Sunday afternoon the Ritz doors were opened to the public, and the first show on the new equipment was put on, without a hitch.

MAKING my rounds of Wardour Street, recently, I saw crates labelled Gaumont—Kalee "21," being unloaded outside G.F.D.'s headquarters.

They were destined for G.F.D.'s private Trade show theatre, which, incidentally, is the first of its type in the country to be fitted with the complete new equipment.

C. R. Spafford, chief engineer to G.F.D., told me that installation work commenced on Saturday and was completed and ready for the first test run by Monday midday. He is mighty pleased with the performance of the new equipment.

*W. G. ALTRIA.*

# PEOPLE

## R. Buncle Joins Sound Equipment—More Odeon Changes—Louis Page Marries

R. BUNCLE, well known on the exhibiting side on the Fife coast, has been appointed Scottish manager for Sound Equipment, operating from Scottish head office: 108, West Regent Street, Glasgow.

HERBERT ARTHUR MILLS, after a lengthy period of service, has resigned his position as manager of the Palladium, Hartlepool. Thompson's Enterprises, Middlesbrough, have appointed as his successor their relief manager, R. DIXON SPURS, who held the position in 1938 before being transferred to the Empire, Moor Ends, Doncaster. During the war Mr. Spurs served in the Army Kinematograph Service.

LES HARRIS, popular manager of the Odeon, Leeds, has left the city to become assistant theatre controller for Scotland under K. DUNNE, working from Glasgow. Les knew the Odeon first in 1932 when it was opened as the Paramount. He then went to the Paramount, Newcastle, and then to the Paramount, Liverpool.

He returned to Leeds in 1935, and early in the war joined the R.A.F., serving in North Africa and Italy. After discharge he went to the Odeon, Harrogate, and early in 1946 returned to Leeds to manage the Odeon.

H. W. DIXON, formerly of the Odeon, Peckham, has taken over the management of the Danilo, Stoke-on-Trent, which is controlled by S.M. Super Cinemas.

C. G. HIGHAM has been appointed manager of the Peckham Odeon in succession to A. C. A. WHITE, house manager, who had been temporarily in control following the resignation of H. W. DIXON. Mr. Higham entered the film business in Sydney, Australia, where he spent 2½ years at the Capitol, a kine-variety house. On coming to Britain he was with A.B.C. for three years from 1931 under Roland Lea at Birmingham and joined Odeon in 1935. After holding appointments at Shirley and Kingston-on-Thames, he joined No. 2 Commando Brigade soon after the outbreak of war and served with them in North Africa, Italy, Yugoslavia and Greece. On demobilisation in 1945 he returned to take charge of his old theatre at Kingston-on-Thames.

A. C. A. WHITE has moved to the Eltham Hill Odeon as house manager to Francis Minde. After serving in the Army he joined the company nearly two years ago at Coventry Scala, which he left last May to become assistant manager at Peckham.

C. WELLS, assistant manager at the Old Kent Road Odeon-Astoria since last April, has been transferred in a similar capacity to the Peckham Odeon. He started in the Trade on the uniformed staff at the Leicester Square Odeon three years before the war, spent five years with the Army in India and Burma, and on discharge was appointed assistant manager at Mile End Odeon. From there he went to Forest Gate and then to Old Kent Road.

He is succeeded at the latter by K. H. MANVILLE, who thus returns to London after a long spell in the provinces. His previous London appointment was at the Finsbury Park Astoria. Then he went to Birmingham and from there to the Glasgow Odeon, where he has remained for nearly five years.

New assistant manager at the Odeon, Hawick, is J. MILLEN, of Darlington, whose father was a well-known professional pianist in the town many years ago.

DAVID SCOTT, who has been appointed manager of the Odeon, Bedminster, Bristol, is a native of the city and entered the film business some 11 years ago at the Scala Kinema, Zetland Road, where he received his training under the late E. Harris. After two years at the Scala, Mr. Scott was appointed manager of the Savoy, Shirehampton, Bristol. Later he joined the Odeon company and went to Bournemouth and Brighton. During the war he served in the R.A.F., and on demobilisation returned to Odeon.

KEITH ADAMS, for eight years Circuit Controller Group "A" at Warner Bros., has left the Industry to take up farming in Kenya. With his son he will work some 2,000 acres recently acquired.

Adams has spent about 30 years in films, both as exhibitor and on the renting side. Colleagues at Warners presented him with a case of pipes before he left on Friday last.

Jimmy Wilson has become London branch manager of Associated British Film Distributors in succession to A. Kempner, who has resigned.

JOAN LAKER, chief cashier of the Odeon, Worthing, was married to LOUIS PAGE, manager of the Rialto, Southampton, at St. George's Church, Worthing, with manager G. VIRGIL DAWSON as guest organist. The bridegroom was formerly trainee and later house manager at Worthing Odeon.

Congratulations to LESLIE W. and Mrs. STONE on the birth of their first daughter. Mr. Stone, who started in the Trade with Winads in Wardour Street in 1927 as a preliminary to entering management, has been in charge of the Barnet Odeon since last July.

WILLIAM SHEPPARD, chief projectionist at the Lido, Golders Green, London, has celebrated his twenty-first year of service with A.B.C. Mr. Sheppard had six years' war service with R.E.M.E., and is now back at work at the Lido.

J. SADLER, third operator at the Union, Dunstable, who was recently called up, was presented by manager W. Thornton with a leather wallet and a cigarette lighter on behalf of the management and the staff.

*Merle Oberon with her husband Lucien Ballard, Robert Coote and Robert Ryan, at Waterloo Station, on their way back to Hollywood from Berlin and Paris, where they have been shooting backgrounds for RKO-Radio's BERLIN EXPRESS*

### Exhibitor Leaves £9,490

Edward Woodall, chairman of Woodall's (Rochdale), Ltd., who died on July 17 last, left £9,919 11s., gross, with net personalty £9,490 6s. 3d.

### Staff Outing

Tivoli, New Brighton, Wallasey, of which George Raymond is manager, held its annual staff outing last week. The venue was Trentham Gardens. On their return to the Tivoli in the evening, the staff finished up with dancing on the stage, with Mr. Raymond as pianist.

*Obituary*

## WAS ONCE A SPEED-DEVIL

A PIONEER exhibitor, William Owen Brooks, of Winston Gardens, Headingley, Leeds 6, died in St. James' Hospital on Tuesday, September 2, at the age of 84.

Only recently he retired from the managership of the Ritz, Crossgates, Leeds, where he had been for 15 years. He was a pioneer in Leeds. Originally a studio photographer, he came into the kine industry in Leeds and showed some of the earliest films at the Tivoli, which later became the Hippodrome.

He was in his early days an amateur motor cycle racer and owned the first registered machine in Leeds.

He leaves a widow, daughter and son.

### Arthur Greenspan Bereaved

The sympathy of his many friends in the Trade has been extended to Arthur J. Greenspan upon the death of his wife.

Mrs. Greenspan, who was 63, died at a Hove nursing home after a lengthy and painful illness. The funeral took place at the Jewish cemetery, Golders Green.

There are two sons, both of whom are in business, Eric, circuit sales manager of Columbia; Leslie, London branch manager of Eros.

### Ernest Burchett

The death is reported of Ernest Burchett, of Leeds, a well-known figure in the Trade for nearly 40 years.

Entering the Industry in 1908, he was with William Jury's Imperial Pictures, and subsequently with Albany Ward Theatres, Ltd., the Provincial Cinematograph Theatres, Ltd., the Gaumont-British Picture Corporation, Ltd., and the Bernstein circuit.

In 1935 he became a member of the staff of National Screen Service, first in the West of England, and latterly as Yorkshire representative.

### "Roger" Parker

The London Trade of the inter-war years will hear with regret of the death of "Roger" Parker at Kingston on Wednesday of last week.

From the early 1920s he was manager of the Alcazar, Edmonton, the first kinema to be demolished by enemy bombs, in 1940. He worked hard to salvage whatever could possibly be saved, and when this work was done, accepted a position as traveller for a firm in which one of the Alcazar's directors was interested.

### Mrs. Daisy Sale

Mrs. Daisy Sale, wife of Sidney Sale, manager for the past 18 years of the Granada, Dover, has died after a long illness. Before her marriage she was an actress, and as Daisy Morell appeared as principal boy in pantomime.

# LONDON TRADE SHOWS

## Films to be Trade Shown Between Thurs., Sept. 11 and Wed., Sept. 17

### *Thursday*

#### Gas House Kids (*Pathe*)

**Studio One.** **10.45 a.m.**
**Cast:** Robert Lowery, Teala Loring, Billy Halop, Carl Switzer. **Director:** Sam Newfield.

This PRC film introduces a new comedy team, the "Gas House Kids," led by Billy Halop, of the original "Dead End Kids," and Carl Switzer, former star of the "Our Gang" comedies. In their first adventure, the Kids become involved with an escaped bandit and a famous boxer in their attempts to raise money for a friend.

#### Mad Doctor of Market Street (*Eros*)

**Hammer Theatre.** **11 a.m.**
**Cast:** Lionel Atwill, Una Merkel, Nat Pendleton, Claire Dodd, Richard Davies, Anne Nagel. **Director:** Joseph H. Lewis.

Reissue. An assorted collection of survivors of a shipwreck land on a tropical island, inhabited by superstitious natives. One of the party, a mad scientist, saves the life of a jungle princess and is acclaimed by her people. After failing to restore another life he is killed but the rest of the party are rescued.

#### Eagle Squadron (*Eros*)

**Hammer Theatre** **2.30 p.m.**
**Cast:** Robert Stack, Diana Barrymore, Jon Hall, Eddie Albert, Nigel Bruce, Evelyn Ankers. **Director:** Arthur Lubin.

Reissue. Adventures of the renowned American Eagle Squadron which came to Britain in October, 1940. Romance between Diana Barrymore, a WAAF, and Robert Stack, one of the American pilots, is strained through their difference of opinion regarding wartime marriage. After a Commando raid on a German airfield the lovers are reunited.

#### Don Ricardo Returns (*Pathe*)

**G.B. Theatre** **2.30 p.m.**
**Cast:** Fred Coby, Isabelita, Paul Newton, Anthony Wade. **Director:** T. O. Morse.

Based on an original story by Johnston McCulley, this is a PRC drama of early California days. Fred Coby has his first starring role as Don Ricardo, who is shanghaied by a cousin who is plotting to steal his estates. Falsely reported dead he returns to his country incognito and, with a loyal friend, fights for a resumption of his rights.

### *Friday*

#### Ginger (*Pathe*)

**Studio One.** **10.45 a.m.**
**Cast:** Frank Albertson, Barbara Reed, Johnny Calkins, Lee "Lasses" White. **Director:** Oliver Drake.

The story of a boy's devotion to his dog is told in this Monogram drama, which introduces twelve-year-old Johnny Calkins. He is cast as the nephew of a retired boxer who becomes the master of a dog pound in the small town in which they settle. The boy becomes strongly attached to a stray dog, but the animal is locked up after attacking a man who strikes him.

#### Murder at Malibu Beach (*Pathe*)

**G.B. Theatre.** **2.30 p.m.**
**Cast:** Sidney Toler, Mantan Moreland, Victor Sen Young, Tanis Chandler. **Director:** Howard Bretherton.

The murder of an actress, followed by a second killing, once again brings Charlie Chan on to the scene to solve another mystery in this Monogram drama.

The crimes take place at a seaside home where a theatrical troupe is engaged in summer rehearsals, and the atmosphere of show business provides a colourful background for the story.

### *Monday*

#### Caught in the Act (*Renown*)

**Hammer Theatre.** **2.30 p.m.**
**Cast:** Henry Armetta, Iris Meredith, Robert Baldwin. **Director:** Jean Yarborough.

Reissue. A comedy with Henry Armetta in a series of misadventures.

### *Tuesday*

#### Pride of the Bowery (*Pathe*)

**Studio One.** **10.45 a.m.**
**Cast:** Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell. **Director:** William Beaudine.

A new Monogram comedy featuring Leo Gorcey and the Bowery Boys. In their latest adventure, the Boys team up with a professional hypnotist who teaches Gorcey how to hypnotise Huntz Hall into believing he is a great boxer. Their plan is to help a girl friend in her singing career by raising money through a boxing match.

#### Gentleman from Texas (*Pathe*)

**Own Theatre.** **2.30 p.m.**
**Cast:** Johnny Mack Brown, Raymond Hatton, Claudia Drake, Reno Blair. **Director:** Lambert Hillyer.

Beginning a new series of Western adventures, Johnny Mack Brown and Raymond Hatton are cast as a Wells-Fargo representative and a crusading newspaper owner respectively in this Monogram drama. Arriving at Rimrock to stop stagecoach hold-ups and general lawlessness, Brown finds himself fighting a formidable band of outlaws.

#### Gangs Incorporated (*Renown*)

**Hammer Theatre.** **2.30 p.m.**
**Cast:** Alan Ladd, Jack La Rue, Joan Woodbury, John Archer. **Director:** Phil Rosen.

Reissue, formerly titled "Paper Bullets." Underworld action drama, in which a gigantic political racket is exposed. Car chases, gun battles and gangland intrigue punctuate the plot of this King Brothers production.

### *Wednesday*

#### City Without Men (*Renown*)

**Hammer Theatre.** **2.30 p.m.**
**Cast:** Linda Darnell, Michael Duane, Edgar Buchanan, Glenda Farrell, Leslie Brooks. **Director:** Sidney Salkow.

Reissue. Drama with Linda Darnell as a young girl who tries to clear her fiancé from an unjust prison sentence. Dramatic situations reach a climax with a jail-break plan engineered by the wives of the prisoners. A Samuel Bronston Production.

*Jean Simmons and Derrick De Marney in UNCLE SILAS, the Two Cities production, to be Trade shown by G.F.D. on Wednesday, Sept. 24*

## Top-Ranking British Films in G.F.D.'s Autumn Schedule

THE Boulting Brothers' production for Two Cities, "Fame is the Spur," and "Uncle Silas," another Two Cities' film, are the first of a new line of top-ranking features from the J. Arthur Rank Organisation which G.F.D. has set for presentation during the coming months.

"Fame is the Spur" will be Trade shown on Tuesday, September 23, at Studio One, prior to its opening at the Odeon, Marble Arch, on October 2.

"Uncle Silas" will be screened to the Trade on Wednesday, September 24, and will have a dual run at the Gaumont and Marble Arch Pavilion, commencing October 13.

Also announced for early presentation to the Trade is Ian Dalrymple's Wessex production, "The Woman in the Hall," in which Ursula Jeans, Jean Simmons and Cecil Parker are co-starred.

This is from G. B. Stern's best-selling story of a woman who becomes a professional beggar and the effect it has on the lives of her children.

**"Corridor of Mirrors"**

Another top feature British production scheduled for early presentation is "Corridor of Mirrors," an Apollo Film production, starring Eric Portman and Edana Romney, with Barbara Mullen and Hugh Sinclair featured in support. This has the unusual and romantic theme of a man who is living in the past who finds, in the beautiful young wife of an explorer, the personification of his beloved Italian Old Masters.

An out-of-the-rut subject is also due from the Archers, who are putting the finishing touches to their screen adaptation of Desmond Holdridge's novel, "End of the River." In this story of a Brazilian Indian's expulsion from his tribe and his subsequent tragic experience of civilisation Sabu is starred with one of Brazil's leading actresses, Bibi Ferreira.

**Margaret Lockwood's Next.**

Yet another unusual subject will come from John Corfield in "The White Unicorn," starring Margaret Lockwood, Ian Hunter, Dennis Price and Joan Greenwood, a dramatic story concerning the young warden of a women's reformatory, who relives her life over again after a girl with a history as tragic as her own has been put into her charge.

From Michael Balcon's Ealing Studios will come "It Always Rains on Sunday," starring Googie Withers, John McCallum and Jack Warner. This is taken from A. J. La Bern's exciting novel of life in the East End of London.

Ealing will also contribute "Against the Wind," a story of Britain's underground army of saboteurs during the German occupation of Europe.

Robert Beatty, Simone Signoret, Gordon Jackson and Jack Warner are the stars.

**Two from Gainsborough**

Before the end of the year the Gainsborough studios will be contributing several new productions, including "Rescue," a dramatic story based on the Dakota crash in the Alps last autumn. Phyllis Calvert, Margot Graham, James Donald and Francis L. Sullivan are starred.

"Snowbound" will also come from Gainsborough this autumn. This is an adaptation from Hammond Innes' novel, "The Lonely Skier," and is described as the dramatic story of a group of people isolated in a snowbound hut in the Alps while searching for gold lost in transit from France to Germany.

Stars are Robert Newton and Dennis Price, with Stanley Holloway, Herbert Lom, Marcel Dallio and Guy Middleton.

**"When the Bough Breaks"**

From Islington Studios will come "When the Bough Breaks," the story of a young mother who consents to the adoption of her baby son and the heartbreak she undergoes when trying to regain possession of the child. Patricia Roc, Rosamund John and William Owen are starred, with Brenda Bruce, Patrick Holt, Leslie Dwyer and Cavan Malone in support. The director was Lawrence Huntington.

Two Cities will have two more subjects ready for inclusion in G.F.D.'s autumn schedule. Eric Portman, Sally Gray and Dermot Walsh are the stars of "The Mark of Cain," the screen adaptation of Joseph Shearing's novel "Airing in a Closed Carriage."

**Victorian Comedy**

Roger Livesey and Kay Walsh will be seen in the George Brown-Peter Ustinov production of "Vice Versa," based on the Victorian comedy by F. Anstey.

Lastly, Cineguild will contribute their important Technicolor production of "Blanche Fury."

Classified Advertisements are not inserted unless prepaid

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KINEMA or Legitimate Theatre Manager and Licensee disengaged; wide experience in every branch, superhouses; interested in any proposition.—V., Box 393, Kinematograph Weekly.

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ORGANIST requires position; 15 years as organist; home or abroad; any type organ.—S., Box 390, Kinematograph Weekly.

FULLY experienced, first-class Theatre or Kinema Manager at liberty shortly, due to sale of theatre. — All details, Fredk. J. Studd, 91, Pipers Hill Road, Kettering.

FOREIGN Title Spotting done quickly and efficiently; own Moviola.—B., Box 399, Kinematograph Weekly.

EXPERIENCED Manager desires position; vacant September 15; excellent references; fully conversant all branches; bonded showmanship and business ability assured.—Burton, Hilvin Shepam, Western Outway, Grimsby.

FILM Editor (13 years' experience) desires change; feature work or good-class documentary.—A., Box 398, Kinematograph Weekly.

## SITUATIONS WANTED (Contd.)

ASSIST and Relief Manager (experienced), disengaged, requires position; capable of management; E., Box 378, Kinematograph Weekly.

SOLO Organist seeks position; experienced (14 years); first-class interludes; keen and energetic.—M., Box 385, Kinematograph Weekly.

ADVERTISER (banjoist) seeks post with film company as Assistant Producer and organiser-collector of film material for children's entertainment shorts.—Further particulars, Mr. Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

## FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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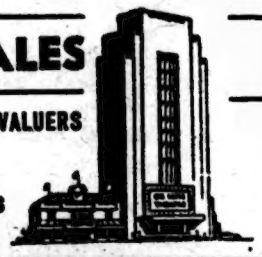

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# "THE KINEMATOGRAPH YEAR BOOK"

## 1947 EDITION

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THE PUBLISHER • 6, CATHERINE STREET • LONDON, W.C.2

# LONDON AND PROVINCIAL TRADE SCREENINGS

| DATE. | TIME. | PLACE. | TITLE OF FILM. | SHOWN BY. | STARS. | CERT. |
|---|---|---|---|---|---|---|
| | | **LONDON.** | | | | |
| Thur., Sept. 11 | 11 a.m. | Hammer | Mad Doctor of Market Street (Reissue) | Eros | Lionel Atwell | A |
| ,, ,, 11 | 2.30 p.m. | Hammer | Eagle Squadron | Eros | Jon Hall | A |
| ,, ,, 11 | 10.45 a.m. | Studio One | Gas House Kids | Pathe | Robert Lowery | A |
| ,, ,, 11 | 2.30 p.m. | G.B. Theatre | Don Ricardo Returns | Pathe | Fred Coby | A |
| Fri., ,, 12 | 10.45 a.m. | Studio One | Ginger | Pathe | Frank Albertson | U |
| ,, ,, 12 | 2.30 p.m. | G.B. Theatre | Murder at Malibu Beach | Pathe | Sidney Toler | U |
| Mon., ,, 15 | 2.30 p.m. | Hammer | Caught in the Act (Reissue) | Renown | Henry Armetta | A |
| ,, ,, 15 | 10.30 a.m. | Hammer | King of the Turf (Reissue) | A.B.F.D. | Adolphe Menjou | U |
| Tues., ,, 16 | 2.30 p.m. | Hammer | Gangs Incorporated (Reissue) | Renown | Alan Ladd | A |
| ,, ,, 16 | 10.30 a.m. | Hammer | Ghost of St. Michael's (Reissue) | A.B.F.D. | Will Hay | A |
| ,, ,, 16 | 10.45 a.m. | Studio Oue | Pride of the Bowery | Pathe | Leo Gorcey | A |
| ,, ,, 16 | 2.30 p.m. | Own Theatre | Gentleman from Texas | Pathe | Johnny Mack Brown | U |
| ,, ,, 16 | 10.45 a.m. | Tivoli | The Long Night | RKO-Radio | Henry Fonda | A |
| Wed., ,, 17 | 2.30 p.m. | Hammer | City Without Men (Reissue) | Renown | Linda Darnell | A |
| | | **BIRMINGHAM.** | | | | |
| Tues., Sept. 16 | 10.30 a.m. | Futurist | Gangs Incorporated (Reissue) | Renown | Alan Ladd | A |
| ,, ,, 16 | 10.30 a.m. | Scala | Heartaches | Pathe | Sheila Ryan | A |
| Wed., ,, 17 | 10.30 a.m. | Scala | Blonde for a Day | Pathe | Hugh Beaumont | A |
| Thur., ,, 18 | 10.30 a.m. | Futurist | Gas House Kids | Pathe | Robert Lowery | A |
| Fri., ,, 19 | 10.30 a.m. | Futurist | Don Ricardo Returns | Pathe | Fred Coby | U |
| | | **CARDIFF.** | | | | |
| Tues., Sept. 16 | 11 a.m. | Park Hall | Heartaches | Pathe | Sheila Ryan | A |
| ,, ,, 16 | 10.45 a.m. | Empire | Something in the Wind | G.F.D. | Deanna Durbin | A |
| Wed., ,, 17 | 10.30 a.m. | Empire | Her Husband's Affairs | Columbia | Franchot Tone | A |
| ,, ,, 17 | 11 a.m. | Park Hall | Blonde for a Day | Pathe | Hugh Beaumont | A |
| Thur., ,, 18 | 11 a.m. | Park Hall | Gas House Kids | Pathe | Robert Lowery | A |
| Fri., ,, 19 | 11 a.m. | Park Hall | Don Ricardo Returns | Pathe | Fred Coby | U |
| | | **GLASGOW.** | | | | |
| Tues., Sept. 16 | 10.50 a.m. | Cosmo | Heartaches | Pathe | Sheila Ryan | A |
| Wed., ,, 17 | 10.50 a.m. | Cosmo | Blonde for a Day | Pathe | Hugh Beaumont | A |
| Thur., ,, 18 | 10.50 a.m. | Regal | Gas House Kids | Pathe | Robert Lowery | A |
| Fri., ,, 19 | 10.30 a.m. | Cosmo | Fiesta | M-G-M | Esther Williams | A |
| ,, ,, 19 | 10.50 a.m. | Regal | Don Ricardo Returns | Pathe | Fred Coby | U |
| ,, ,, 19 | 10.45 a.m. | New Savoy | Something in the Wind | G.F.D. | Deanna Durbin | A |
| | | **LEEDS.** | | | | |
| Tues., Sept. 16 | 10.45 a.m. | Tower | Birth of a Film ; Eyes that Kill | Butcher's | Commentary | U |
| ,, ,, 16 | 10.30 a.m. | Ritz | Heartaches | Pathe | Sheila Ryan | A |
| Wed., ,, 17 | 10.30 a.m. | Ritz | Blonde for a Day | Pathe | Hugh Beaumont | A |
| Thur., ,, 18 | 10.30 a.m. | Ritz | Gas House Kids | Pathe | Robert Lowery | A |
| Fri., ,, 19 | 10.30 a.m. | Ritz | Don Ricardo Returns | Pathe | Fred Coby | U |
| | | **LIVERPOOL.** | | | | |
| Tues., Sept. 16 | 10.45 a.m. | Majestic | Heartaches | Pathe | Sheila Ryan | A |
| ,, ,, 16 | 10.30 a.m. | Trocadero | Something in the Wind | G.F.D. | Deanna Durbin | A |
| Wed., ,, 17 | 10.30 a.m. | Trocadero | Her Husband's Affairs | Columbia | Franchot Tone | A |
| ,, ,, 17 | 10.45 a.m. | Scala | Blonde for a Day | Pathe | Hugh Beaumont | A |
| Thur., ,, 18 | 10.45 a.m. | Majestic | Gas House Kids | Pathe | Robert Lowery | A |
| Fri., ,, 19 | 10.45 a.m. | Majestic | Desert Fury | Paramount | Lizabeth Scott | A |
| ,, ,, 19 | 10.45 a.m. | Futurist | Don Ricardo Returns | Pathe | Fred Coby | U |
| | | **MANCHESTER.** | | | | |
| Tues., Sept. 16 | 10.45 a.m. | Deansgate | Captain Boycott | G.F.D. | Stewart Granger | A |
| ,, ,, 16 | 10.45 a.m. | Theatre Royal | Silver Darlings | Pathe | Clifford Evans | U |
| Wed., ,, 17 | 10.45 a.m. | Theatre Royal | Desert Fury | Paramount | Lizabeth Scott | A |
| | | **NEWCASTLE.** | | | | |
| Tues., Sept. 16 | 10.30 a.m. | Essoldo | Heartaches | Pathe | Sheila Ryan | A |
| Wed., ,, 17 | 10.30 a.m. | Grainger | Fiesta | M-G-M | Esther Williams | A |
| ,, ,, 17 | 10.30 a.m. | Stolls | Don Ricardo Returns | Pathe | Fred Coby | U |
| Thur., ,, 18 | 10.30 a.m. | Stolls | Ginger | Pathe | Frank Albertson | U |
| ,, ,, 18 | 10.30 a.m. | Pavilion | Something in the Wind | G.F.D. | Deanna Durbin | A |
| Fri., ,, 19 | 10.30 a.m. | Essoldo | Blonde for a Day | Pathe | Hugh Beaumont | A |
| ,, ,, 19 | 10.30 a.m. | Grainger | Gangs Incorporated (Reissue) | Renown | Alan Ladd | A |
| | | **NOTTINGHAM.** | | | | |
| Tues., Sept. 16 | 10.30 a.m. | Scala | This Gun for Hire (Reissue) | Paramount | Veronica Lake | A |
| Wed., ,, 17 | 10.30 a.m. | Scala | Fiesta | M-G-M | Esther Williams | A |
| | | **SHEFFIELD.** | | | | |
| Tues., Sept. 16 | 10.30 a.m. | Union St. P.P. | This Gun for Hire (Reissue) | Paramount | Veronica Lake | A |
| ,, ,, 16 | 10.40 a.m. | Cinema House | Heartaches | Pathe | Sheila Ryan | A |
| Wed., ,, 17 | 10.40 a.m. | Cinema House | Blonde for a Day | Pathe | Hugh Beaumont | A |
| Thur., ,, 18 | 10.40 a.m. | Cinema House | Gas House Kids | Pathe | Robert Lowery | A |
| Fri., ,, 19 | 10.45 a.m. | Union St. P.P. | Birth of a Film ; Eyes that Kill | Butcher's | Commentary | U |

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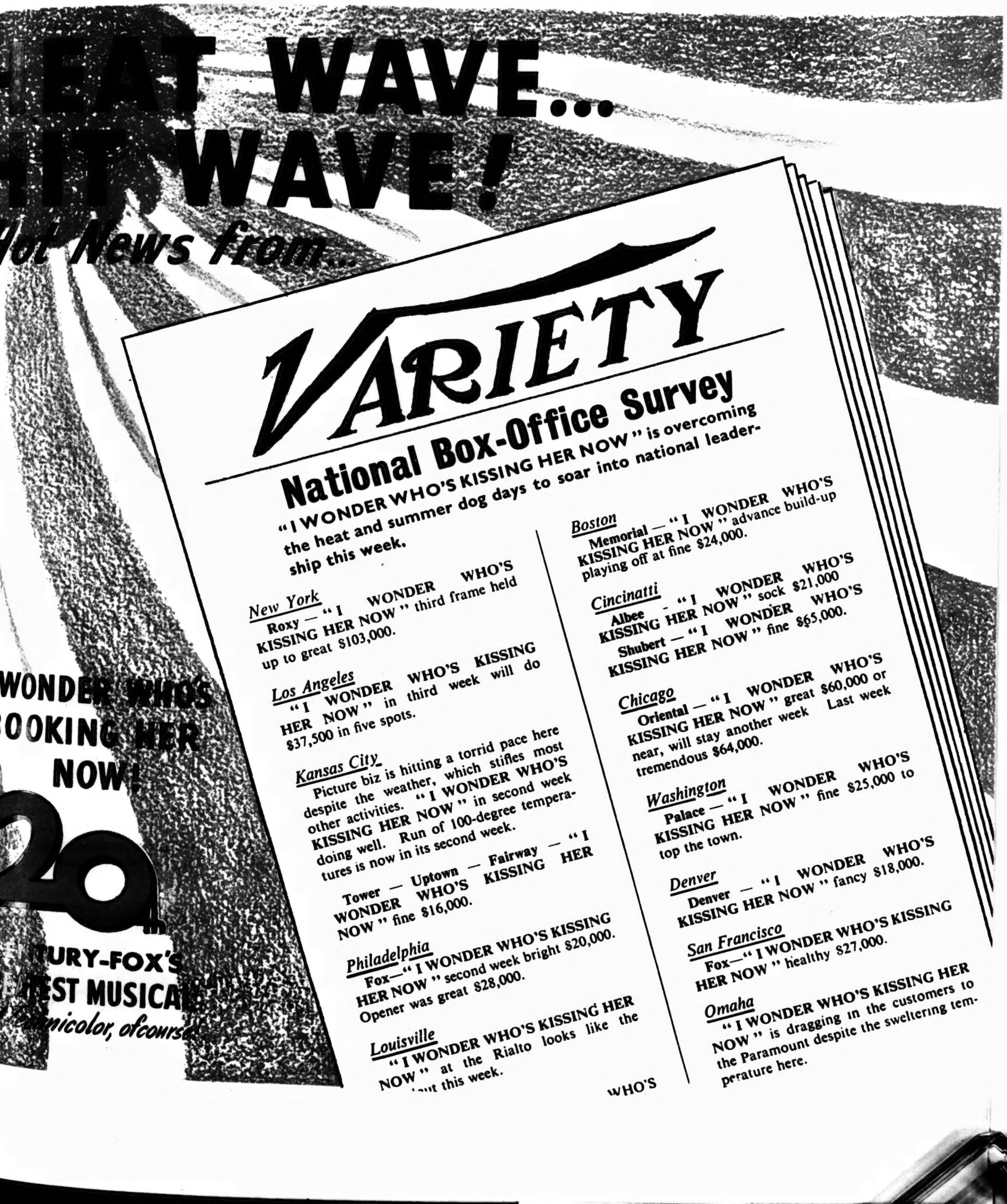
HEAT WAVE...
HIT WAVE!
Hot News from...
VARIETY
National Box-Office Survey
"I WONDER WHO'S KISSING HER NOW" is overcoming the heat and summer dog days to soar into national leader-ship this week.
New York
Roxy — "I WONDER WHO'S KISSING HER NOW" third frame held up to great $103,000.
Los Angeles
"I WONDER WHO'S KISSING HER NOW" in third week will do $37,500 in five spots.
Kansas City
Picture biz is hitting a torrid pace here despite the weather, which stifles most other activities. "I WONDER WHO'S KISSING HER NOW" in second week doing well. Run of 100-degree tempera-tures is now in its second week.
Tower — Uptown — Fairway — "I WONDER WHO'S KISSING HER NOW" fine $16,000.
Philadelphia
Fox—"I WONDER WHO'S KISSING HER NOW" second week bright $20,000. Opener was great $28,000.
Louisville
"I WONDER WHO'S KISSING HER NOW" at the Rialto looks like the
Boston
Memorial — "I WONDER WHO'S KISSING HER NOW" advance build-up playing off at fine $24,000.
Cincinatti
Albee — "I WONDER WHO'S KISSING HER NOW" sock $21,000
Shubert — "I WONDER WHO'S KISSING HER NOW" fine $65,000.
Chicago
Oriental — "I WONDER WHO'S KISSING HER NOW" great $60,000 or near, will stay another week Last week tremendous $64,000.
Washington
Palace — "I WONDER WHO'S KISSING HER NOW" fine $25,000 to top the town.
Denver
Denver — "I WONDER WHO'S KISSING HER NOW" fancy $18,000.
San Francisco
Fox—"I WONDER WHO'S KISSING HER NOW" healthy $27,000.
Omaha
"I WONDER WHO'S KISSING HER NOW" is dragging in the customers to the Paramount despite the sweltering tem-perature here.
WONDER WHO'S
OOKING HER
NOW!
20
URY-FOX'S
EST MUSICA
nicolor, of course!

Triumphant Paramount

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"Desert Fury"

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*of the West's Sun-Swept Horizons Comes*

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